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Multiplatform Writing in University Admissions

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy
in Education

by

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September 2017

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Multiplatform Writing in University Admissions

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Kyle Crocco

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- Torrey Trust: My mentor at GGSE who linked me up with most of job opportunities on campus from the GSRC, to Extension, to freelance editing, which funded my stay at UCSB. You're awesome, as always.

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2011–2012 Writing Center Director, Shenyang Normal University
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2006–2011 Language Lab Director, Media Center, CSU Fullerton
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UNIVERSITY SERVICE

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2013–2014 VP of Communications, GSAE, UCSB
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Spring 2011 Thesis Committee, CSU Fullerton
Angela Ragsdale. The Use of Blogs In ESL classrooms.

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UC Santa Barbara

The workshops at UC Santa Barbara on writing and funding were available to the entire graduate student population of over 3,000 students as well as postdocs. These workshops were offered on a quarterly basis.

Writing Workshops

Academic Cover Letter

How to write an effective cover letter for an academic position.

Diversity Statement

How to write about diversity in research, teaching, and service for an academic position.

Teaching Philosophy

How to define your core principles and relate them to your classroom practices.

Research Statement

How to organize and develop a research statement for a research position.

Introduction and Problem Statement

How to write an effective and compelling introduction or problem statement.

Academic Publishing

What to do and not do when submitting an article for publication.

Research Poster

How to organize and design a research poster for all disciplines.

Grant Proposals

The basics for crafting a grant proposal.

Funding Workshops

Finding Funding

Instructed graduate students on university resources and how to search for funding.

Financial Literacy 101

Instructed graduate students on credit, debt, and loans.

Taxes for Graduate Students

Informed graduate students on relevant tax laws, deductions, and credits.

CSU Fullerton

The following workshops were available to all students and faculty in the College of Humanities. These workshops were offered each semester.

Using Blackboard

Instructed faculty on how to set up and use the course management site.

Create Your Professional Website

Instructed faculty on how to create a website.

Editing Movies with Moviemaker

Instructed students on how to edit with the Windows Moviemaker software.

PUBLICATIONS

Crocco, K. (2016, September). Content strategy in university admissions. In *Proceedings of the 34th ACM International Conference on the Design of Communication*.
<http://dx.doi.org/10.1145/2987592.2987642>

Carr, N. T., Crocco, K., Eyring, J. L., & Gallego, J. C. (2011). Perceived benefits of technology enhanced language learning in beginning language classes. *IALLT Journal of Language Learning Technologies*, 41(1), 1-32.

CONFERENCES

Crocco, K. (2016, April). Strategies for multiplatform writing. Presented at the Research Network Forum conducted at the CCCC, Houston, TX.

Crocco, K. (2010, Sept.) Diversify your technological resources with wikis and social bookmarking. Presented at the Los Angeles Regional CATESOL Conference 2010, Fullerton, CA.

TALKS

Crocco, K. (2016, May). The opposite of tragedy is community. Presented at Lunch and Learn, UCSB.

Crocco, K. (2016, April). Why's my message so repetitive repetitive? Strategies for improving multiplatform writing. Presented at Grad Slam 2016. UCSB.

Crocco, K. (2016, March). Content strategy in university admissions. Presented at the Writing ProSeminar, UCSB.

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2014-2015	GGSE Dissertation Block Grant, \$11,000 Awarded by UCSB Education department to work on dissertation.
2013-2014	GGSE Block Grant, \$8,000 Awarded by UCSB Education Dept. for continued funding.

2012-2013 UCSB Dean's Fellowship, \$22,000 stipend, \$15,000 tuition
Competitive fellowship for entering students.

ABSTRACT

Multiplatform Writing in University Admissions

by

Kyle Crocco

Professional organizations frequently publish on multiple platforms, such as paper-and-ink, computers, internet, and mobile phones, to communicate with stakeholders. With more platforms has come more complexity for creating, publishing, and managing content. Over the past four decades, organizations have changed from using ad hoc approaches to creating and publishing content to developing intentional strategies for the publication and management of content on multiple platforms. However, little study in the areas of genre, multimodal studies, and professional writing has foregrounded how the intentional use of multiple platforms has changed and is continuing to change composition practices. Understanding how the use of multiple platforms changes composition practices would help organizations improve their messaging and prevent communication breakdowns, such as inaccuracy in content and redundancy of channels for their stakeholders.

To examine how strategically publishing on multiple platforms is changing composition practices, this dissertation examined the artifacts created, published, and managed on the multiplatform recruitment genre set of the UCSB Admissions Office. A model was adapted to look at the composition practices in terms of the genre set's content substance and structure, intended function of artifacts, and the work practices of the organization. This model combined the content strategy model of Halvorson and Rach (2012), the second-generation activity theory model of Engeström (1999), and ideas from Boumans (2005) and Erdal (2011) on the interaction of platforms to examine the changes.

After examining the UCSB recruitment genre set, it was determined that the intentional use of multiple platforms with a content strategy had influenced changes to the content practices of the Admissions Office. The content substance was now based on six major themes (Research, Academics, Service, Community, Beauty, and Outcomes) to keep the content consistent across platforms; it also used various microthemes with unique examples on different channels in order to reduce redundancy. For content structure, each artifact was created to play a persuasive or informative role in the genre set. For genre, there was evidence that the Admissions Office was creating modular genres based on topic-based content to keep the interaction models consistent across platforms and to reduce inaccuracy of content. In terms of genre and modes, there was also the development of a flexible genre in the form of a PowerPoint, whose structure remained the same in terms of the visual slide content, while the verbal content of presenters could change to suit different stakeholders.

For intended function of the artifacts, each artifact played a role in the recruitment genre set. The Admission Guide played a lead role and all the other artifacts supported the guide in either informative or persuasive functions. For work practices, each artifact had an individual activity system to oversee the creation, publication, and management of the artifact over the Admissions Cycle. A single coordinator oversaw all the systems in order to keep the substance and structure of the content consistent and to reduce redundancy.

While the results of a single case study of one organization using multiple platforms are not generalizable to all organizations, there are several possible implications for the fields of genre, multimodal studies, and professional writing.

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Chapter 1

Introduction

Composition in the digital age has become increasingly multimodal and multiplatform. Organizations frequently publish on numerous platforms—such as paper-and-ink, desktop computers, internet, and mobile phones—to communicate with stakeholders. With more platforms has come more complexity for creating, publishing, and managing content. Understanding how using multiple platforms changes composition practices would help organizations improve their messaging and prevent communication breakdowns, such as inaccuracy and redundancy in their content. However, research in the various fields of writing studies has struggled to keep pace with the changes that multiple platforms have brought to the composition and work practices of professional organizations. Multiplatform writing, by its nature, crosses disciplinary boundaries. In order to understand how publishing on multiple platforms has changed composition practices for organizations, it is necessary to take an interdisciplinary approach by looking at research from professional and technical writing, activity theory, genre, and multimodal studies.

In the fields of professional and technical communication, researchers have noted the changes to composition practices in terms of information architecture, knowledge management, content management, crossmedia, and convergence. Researchers of *Information Architecture* understood using multiple platforms had changed the way organizations and users had to find and manage information, resulting in more links, structure, and connections between pieces of information and using navigation and search systems across multiple platforms (Halvorson & Rach, 2012; Resmini & Rosait, 2012; Wachter-Boettcher, 2012). *Knowledge Management* researchers noted that multiple

platforms changed the decision-making process for that content and the ways businesses aligned their strategies with their objectives (Clark, 2016; Grenier, Böhmman, & Krcmar, 2007). In the late 90s and early 2000s, research showed that platforms had changed the authoring and publishing approaches, termed *Content Management* (Clark, 2016).

Researchers showed how content was being reused and shared across all parts of an organization when composing for multiple platforms (Andersen & Batova, 2015b; Rockley, Kostur, & Manning, 2002). Ultimately, using multiple platforms impacted the overall organization's composition in terms of authoring approaches and methodologies, the business and publishing processes, and the competencies of professional and technical communicators (Andersen & Batova, 2015b).

In *Crossmedia* studies, researchers noticed that some organizations were composing on multiple platforms with the idea of integrating the platforms. In journalism, this integration was termed “crossmedia” and was defined as the “communication or production where two or more media platforms¹ [were] involved in an integrated way” (Erdal, 2011, p. 214). However, one study of a government organization pointed out potential problems when publishing content on multiple platforms. In the study, researchers noted three areas of concern: a lack of accuracy in content, redundant content, and differences in the platform interaction models for users (Filgueiras, Correa, Neto, & Facis, 2008).

Researchers in journalism also studied how composing on multiple platforms was changing the work practices of news organizations. Termed *convergence*² or *convergence*

¹ Erdal (2011) also points out that crossmedia has been confused with multiplatform and the two are different in his view of the terms. He points out that multiplatform has been used to talk about using more than one media platform in the same communicative situation but with no interactions between the platforms (Erdal, 2011). However, this is not the view of this dissertation, which views multiplatform composition as having interaction.

² Convergence has also been defined in terms of media, or *media convergence*, which has been defined as the flow of content across multiple media platforms (Chi & Chadya, 2012; Lamb & Johnson, 2010).

journalism, these work practices were concerned with the “cooperation and collaboration between normally distinct newsrooms” (Erdal, 2011, p. 216). Two models were developed to explain the work practices. The *Convergence Continuum* model by Dailey, Demo, and Spillman (2005), was a scale that evaluated the level of cooperation and interaction within an organization from very little cooperation to full integration. Erdal’s (2011, 2012) *Crossmedia Practices* suggested there were two types of work practices—individual and coordinated—with some multiplatform composing also involving adaptation of content for the platform. However, neither model was useful for analyzing an organization’s work practices in terms of decision making and the larger activity systems involved in coordination.

The field of Content Strategy had developed a model for understanding how organizations create, publish, and manage content on multiple platforms. *Content Strategy* is the intentional planning of using multiple platforms by an organization to communicate with stakeholders. Not only does this strategy include the genre concerns of substance and action, and consider the use of modes on structure, but this strategy also combines these genre concerns with the work practices of how decisions are made and the work processes necessary to create, publish, edit, and manage genre artifacts within a genre set over the content lifecycle. Content strategy has also been adopted by many organizations around the world. In a survey of UK organizations, 58.3% surveyed actually had implemented a content strategy (Zerfass, Verčič, & Wiesenberg, 2016).

Halvorson and Rach (2012) have proposed a content strategy model that could be useful in analyzing how communicating on multiple platforms has changed composition practices. This model divides content strategy into three parts: 1) core strategy, 2) content components (substance and structure) and 3) people components (governance and workflow)

(Halvorson & Rach, 2012). Dush (2015), one of the few academics to publish on the topic of content strategy, cited the Halvorson and Rach model (2012) as the best summary of content strategy practices, and stated that the content components of substance and structure “are grounded in rhetorical judgment and compositional know-how” (p. 187), and the people components of workflow and governance are equivalent to the “social and material practices” of genre and using tools to mediate work activity. Yet, while Dush (2012) has found that content strategy was grounded in the understanding of social and material practices, Halvorson and Rach’s (2012) model lacked a framework for visualizing how individuals worked together.

To visualize the work practices involved when composing for multiple platforms, it would be necessary to adapt this content strategy model with a framework from cultural historical activity theory. Activity theory is a method for analyzing social activity systems like work organizations. Engeström (1999) developed a model to represent the social and collective elements in any activity system, which looked at the community, rules, tools, and division of labor in a group while emphasizing the importance of analyzing their interactions with each other (Engeström, 1999; Daniels, 2001). These elements are comparable to the governance and workflow of content strategy in the Halvorson and Rach (2012) model while also providing a framework for analyzing how people are collaborating to compose on multiple platforms.

Using an adapted content strategy model could also help researchers understand how multiple platforms are affecting the use of genre and modes to address recurrent rhetorical situations. In the field of *Rhetorical Genre Studies*, researchers have traditionally focused on social action and have not, until recently, foregrounded the impact of multiple platforms on

genre. One of the reasons for this lack of research is that early genre research deemphasized formalism (or the features of a text) while emphasizing rhetorical purpose and social action (Devitt, 2009). While many researchers concentrated on social action, a few genre researchers have noted the impact of form on genre in the ever-changing technological landscape. For example, Orlikowski and Yates (1994) looked at form when studying workplace writing (such as emails), and Askehave and Nielsen (2005) looked at the problems of form, when moving to digital documents, in terms of media and genre. Yet, it is only recently that *platform* has been foregrounded in terms of genre research. Lüders, Prøitz, and Rasmussen (2010) and Müller (2013) both created models of genre suggesting that genre researchers should consider the text, medium, *and* platform as important features of a genre for meeting a recurrent situation. Yet, more work needs to be done to examine how organizations using multiple platforms to communicate have impacted genre in terms of the content substance, structure, and function.

Research in *Multimodal Studies* has typically focused on the interaction of modes within a single artifact or medium (Salway & Martinec, 2005) and not on multiple platforms. Multimodal researchers have looked at modes as resources for making meaning (Kress, 2009) and their interaction for making meaning (Jewitt, 2013). Some researchers have proposed that meaning making should also be considered across and between different media (and platforms) (“Media Studies,” n.d.) and examining how mediums (and platforms) enable and limit the way modes are employed (Domingo, Jewitt, & Kress, 2014; Lemke, 2005).

Therefore, one of the best ways to understand how multiple platforms are changing the composition and work practices in organizations would be to examine an organization composing on multiple platforms. In this way, the field of writing studies could benefit from

learning how intentionally communicating on multiple platforms is changing the composition process in terms of the substance, structure, and function of the content as well as understanding how the producers work together to create, publish, and manage the artifacts. In addition, the field of writing studies would benefit from learning how using platforms is influencing genre and mode for addressing recurrent rhetorical situations.

One type of organization that could provide insight into the impact that communicating on multiple platforms is having on composition practices is the admissions office of a higher education institution. Higher education institutions, and admissions offices in particular, provide a rich opportunity to study how intentionally using multiple platforms has affected the composition process because most offices have moved away from communicating primarily through paper-and-ink platforms to composing on multiple mediums and publishing on multiple platforms (Supiano, 2012). All offices now use admission websites and social media sites (e.g., Facebook, Twitter, and Instagram) with their paper-and-ink platforms. According to Barnes and Mattson (2009), in 2007, higher education institutions were “outpacing the more traditional Fortune 500 companies as well as the innovative Inc. 5000 companies in their use of social media to communicate with their customers (i.e., students)” (p. 1). By 2011, 100% of colleges and universities published content of some form on social media: 98% used Facebook, 86% used YouTube, 84% used Twitter, 66% used a blog, and 41% used podcasting (Barnes & Lescault, 2011). At a faster pace than most industries, admissions offices in higher education institutions are adopting, producing, using, and even establishing guidelines for multiplatform communication.

Furthermore, communication by university admissions offices provides a good example of organizations trying to keep messaging consistent across multiple platforms, in

particular about university identity. Researchers have noted that higher education institutions use channels and platforms not only for recruitment, marketing, and alumni relations, but also for managing the brand of the university (Bramlett, 2012; Davis III, Deil-Amen, Rios-Aguilar, & González Canché, 2012; Martínez-Alemán, 2014). Therefore, admissions offices must provide a consistent message to their stakeholders about their identity across multiple platforms, mediums, and modes, while managing multiple content creators, often in different departments, which is similar to other professional organizations.

UCSB, in particular, provides a rich site to perform a case study of the impact of intentionally using multiple platforms on composition practices because of the recent implementation of a new content strategy. Prior to this change, the Admissions Office had more of an ad-hoc strategy to creating, publishing, and managing content on several platforms, which resulted in redundant content and inconsistent interaction models for using artifacts across channels. However, due to a series of five tragic on-and-off campus incidents, the Admissions Office was motivated to change its content strategy to persuade prospective students to apply to UCSB and also to better maximize the utility of the artifacts on its platforms. A rebranding effort—which had already been underway before the events took place—now refocused the message communicated by the UCSB Admissions Office to present a more positive and consistent identity of the university across the multiple platforms.

In the two years that followed these incidents, the content strategy for the Admissions Office changed from a “nuts-and-bolts,” fact-based appeal to prospective students, concentrating on information on how to apply to a campus in the University of California (UC) system, to a more persuasive approach, focusing on six core themes about the university identity to explain why UCSB was a unique place that prospective students should

apply to. As a part of this new strategy, the Admissions Office analyzed its content, platforms, and mediums; and made changes to the content substance and structure, intended function of the artifacts, and the work practices of the staff. This new strategy took into account the advantages and disadvantages of different platforms and showed some of the ways that the intentional use of multiple platforms by an organization has changed and is changing composition practices.

Research Questions

To understand these changes, I examined the content substance and structure, the intended function of the artifacts, and the work practices of the organization by asking the following questions:

1. How did composing for multiple platforms affect the substance of the artifacts for its recruitment genre set?
2. How did composing for multiple platforms affect the structure of the artifacts for its recruitment genre set in terms of genre and modes?
3. How did composing for multiple platforms affect the intended function of the artifacts on the platforms?
4. How did the Admissions Office work to create, publish, and manage the artifacts on multiple platforms?

Chapter 2

Literature Review

In this chapter, I will review the literature on multiplatform composition from an interdisciplinary perspective. I will show how researchers in business and professional writing have looked at multiplatform composition from the perspective of information architecture, knowledge management, content management, crossmedia, convergence, and content strategy. I will also show how composition practices have been changed by using multiple platforms in terms of organizing content, decision making for composing content, reusing content across platforms, and collaboration in the workplace. Based on this, I will suggest using a modified content strategy framework to analyze an organization's composition practices in terms of its content substance and structure, the function of its genre artifacts, and the work practices for composing, publishing, and managing its content.

I will then look at how the intentional use of multiple platforms by professional organizations could change composition practices as indicated by researchers in the fields of genre and multimodality. In terms of genre, researchers have proposed that form is necessary to address recurrent situations for communicating on multiple platforms, that topic-based writing could change a genre's structure, and that sets of genres could be used to meet an organization's communication goals. For multimodal theory, I will show that researchers believe that modes provide meaning, the use of different platforms both enable and limit the use of modes, and modes change the interaction with the medium. I will finish this section by proposing to do a case study of a professional organization that publishes content on multiple platforms. One such organization is the admissions office at a university, which uses multiple

platforms to communicate with its stakeholder and, therefore, provides a rich site for a case study.

Business and Professional Organization Perspectives

Information Architecture Perspective

The first studies showing the effects of multiplatform writing began with information architecture in the 1970s (Resmini & Rosait, 2012). While information has many definitions (Orna, 2004; Rosenfeld & Morville, 2002), information will be considered to be any meaningful content for the purpose of this dissertation. In information architecture, the main focus for researchers was how businesses organized and located their information across platforms. Information architecture was important for understanding composition practices on multiple platforms because producers had to organize content before publishing it so their stakeholders could find it. Specifically, information architecture focused on changes to navigation schemes within an organization system, the design of an information space for access to content, the structuring and classifying of websites, and showing people how to find and manage information (Rosenfeld & Morville, 2002; Spencer, 2010). However, this field did not foreground the substance of the content or the work practices involved.

Knowledge Management Perspective

Enter knowledge management in the 1990s, which foregrounded the approaches of people in the organization when working with content on multiple platforms (Clark, 2016). Knowledge and knowledge management have no agreed upon definitions (Alavi & Leidner, 2001; Grenier et al., 2007; Lloria, 2007; Mehrizi & Bontis, 2009; Wallace, Fleet, & Downs, 2011), but researchers proposed knowledge was different than information or data. Researchers did agree that knowledge could be both implicit and explicit (and therefore,

codified) (Greiner et al., 2007; Mehrizi & Bontis, 2009), and as explicit knowledge, codified content underwent changes due to organizations using multiple platforms. Researchers in knowledge management studies showed how organizations made codified content available to users, the decision-making process for codified content, and the ways businesses aligned their strategies with their objectives (Clark, 2016; Grenier et al., 2007). However, knowledge management did not foreground the substance of the content.

Content Management Perspective

In the late 90s and early 2000s, studies on multiplatform writing noted the changes to authoring and publishing approaches, termed content management (Clark, 2016). In this field, content was considered small components of meaning that could be used, reused, and managed throughout an organization (Andersen & Batova, 2015a). In the beginning, content management concentrated on the systems or capabilities “to manage and track the location of—and relationships among—a firm’s content at an element level in a repository” (Rockley et al., 2002, p. 432). Content management research also looked at composition practices on the a metadata level and considered the tagging of documents and content for reuse in terms of single-sourcing for technical documentation (Clark, 2007, 2014; O’Neil, 2015). However, as time went on, the field grew in scope to look at the changes to product and serviced focused content, including marketing, web, and technical content (Andersen & Batova, 2015a).

Ultimately, content management looked at the overall organization’s composition practices in terms of authoring approaches and methodologies, business and publishing processes, and the competencies of professional and technical communicators (Andersen & Batova, 2015a). In terms of authoring approaches and methodologies, there was a conceptual

change from document-based to topic-based approaches (Andersen, 2013), in which content was broken down into components that could be sent to different users on various mediums (Andersen & Batova, 2015a). In terms of the business and publishing process, content management looked at content reuse strategies, workflow, governance, and staff collaboration (Andersen & Batova, 2015a). However, content management research had not developed a concept of how platforms interacted when communicating with stakeholders. Nor did content management research foreground an organization's strategy for composing.

Journalism Perspective

Around the same time as content management was developing, researchers were investigating the changes to journalists' composition practices when news organizations published on multiple platforms. These studies looked at two different changes to the composition process: the integration of platforms, known as "crossmedia," and the coordination of work practices in organizations, termed "convergence."

Crossmedia as a way for platforms to interact. In terms of platforms, researchers noticed that multiple platforms in media organizations were being used in an integrated way, rather than in isolation. In journalism, this integration was termed "crossmedia" and was defined as the "communication or production where two or more media platforms³ [were] involved in an integrated way" (Erdal, 2011, p. 214). An essential characteristic for crossmedia was that the mediums (or different platforms) "talk to each other" (Boumans, 2005; Erdal, 2011, p. 217). One example of this integration was the European show *Pop Idol*. For this show to establish a winner, three platforms had to support each other: first, the TV

³ Erdal (2011) also points out that crossmedia has been confused with multiplatform and the two are different in his view of the terms. He points out that multiplatform has been used to talk about using more than one media platform in the same communicative situation but with no interactions between the platforms (Erdal, 2011). However, this is not the view of this dissertation, which views multiplatform composition as having interaction.

broadcast must show the musical content to the viewer; second, the viewers must send SMS votes via mobile phone devices to choose a contestant; and third, the website must provide information about the contestants not available on the broadcast, which helped with the selection (Erdal, 2011). To get the whole show experience—from being entertained to being informed to interacting—an audience member would be required to use all three platforms.

Convergence as a way for organizations to collaborate. Researchers also discovered work practices had changed in response to composing for multiple platforms. Termed *convergence*⁴ or *convergence journalism*, these work practices were concerned with the “cooperation and collaboration between normally distinct newsrooms” (Erdal, 2011, p. 216). There were two principle models for convergence journalism that showed the way individuals in organizations were composing on multiple platforms. In the *Convergence Continuum* model by Dailey, Demo, and Spillman (2005), individuals cooperated and interacted within an organization on a scale from little cooperation to full integration. At the first and lowest level of cooperation, there was only “cross-promotion” in which different departments did not cooperate or interact to produce content, but only advertised the content on the other platform (Dailey et al., 2005). At the fifth and highest level of cooperation was “full convergence” in which the different departments were completely coordinated, working together to plan and produce content, and deciding which content was best suited for each individual platform (Dailey et al., 2005).

Erdal’s (2011, 2012) *Crossmedia Practices* model by contrast, showed how composition work practices had been changed when organizations used multiple platforms on an individual and group level. He felt this was a better model than the Convergence

⁴ Convergence has also been defined in terms of media, or *media convergence*, which has been defined as the flow of content across multiple media platforms (Chi & Chadya, 2012; Lamb & Johnson, 2010).

Continuum because he had witnessed all levels of cooperation (from low to high) happening at the same time within an organization (Erdal, 2011, 2012). That is, organizations could cross-promote for one article but also be fully convergent on another. In Erdal's (2011, 2012) model, there were two types of work practices—individual and coordinated—with some multiplatform composing also involving adaptation for the platform. In *single-reporter multiplatform journalism* all versions of an article were composed by the same person, every version was almost identical on all platforms, and all articles had almost the exact same wording (Erdal, 2011, 2012). For *hard-drive journalism*, a single reporter created an entirely new version of already published content on one platform so that the news story could work on a different platform (Erdal, 2011, 2012). In *intra-platform coordination*, the writers and editors of the various platforms shared their published content and coordinated their work for creating a single message or story (Erdal, 2011, 2012). Finally, for *intra-platform production*, the writers and editors coordinated the message or story by sharing published and unpublished content, not just adapting previously published content, and preplanning the creation of content for various platforms (Erdal, 2011, 2012).

Two of the main changes in both models, and in crossmedia, were the cooperation by people within the organization and the adaptation or creation of content intended for specific platforms. While these studies showed how news organizations adapted their composition practices in response to multiple platforms, only one study pointed out the potential problems when there was no adaptation.

This study on crossmedia showed potential problems for using multiple platforms in terms of inconsistency in content and poor interaction with platforms. The researchers had looked at government communication channels for an affordable housing program, published

on a number of mediums and platforms (Filgueiras et al., 2008). In the study, researchers discovered two areas of concern when communicating on multiple mediums and platforms: consistency and interaction (Filgueiras et al., 2008). For consistency, there was a potential for information to be redundant or even contradictory when published on more than one platform (Filgueiras et al., 2008). For interaction, individual platforms could be independent of each other and, therefore, have different interaction models for their users, causing confusion and inefficiency. In order to solve these problems, the researchers suggested a need for a consistent approach with how and when each medium or platform was used (Filgueiras et al., 2008). Effectively, the study suggested organizations needed a plan or strategy for their content.

Content Strategy Perspective

Enter content strategy in the late 90s (Clark, 2016) as a response to the abundance of published content on multiple platforms. Content strategy originally evolved from the field of content management. According to Andersen and Batova (2015b), what began as content management in the 90s, evolved into single-sourcing in the 2000s, and then to component content management (CCM) by 2008, which was focused on the best practices for implementing a component content management system. By the 2010s, the focus of managing content had changed to creating intelligent content and having a strategy (Andersen & Batova, 2015b), so that the field of CCM and the field of content strategy were now overlapping in many ways. At the same time, the field of content strategy was gaining ground in the 2000s, becoming widely accepted by 2009, with the publication of the book *Content Strategy for the Web* (Clark, 2016).

Content strategy incorporated all the past ideas from studies on how composition practices had been changed by using multiple platforms, such as how to make things searchable from information architecture, managing information across many departments from knowledge management, how content could be reused in many places as stated in content management, and the integration of platforms reported in crossmedia. However, content strategy went a step further by suggesting that one of the changes brought on by using multiple platforms was a need for professional organizations to have a strategy for the creation, publication, and management of content (Bailie & Urbina, 2013; Halvorson & Rach, 2012).

Definition of Content Strategy

Content strategy has no accepted universal definition. Two of the more accepted definitions in the trade literature, based on citations, are by Halvorson and Rach (2012) and Abel and Bailie (2014). Halvorson and Rach (2012) defined content strategy as the “plans for the creation, delivery, and governance of content” (p. 28), while Able and Bailie (2014) defined content strategy as “the analysis and planning to develop a repeatable system that governs the management of content throughout the entire content lifecycle” (p. 14). Or as Wachter-Boettcher (2012) stated: “At its most basic, a content strategy outlines how content will be used to support both overall organizational goals and audiences’ needs” (p. 39). Whatever way content is defined, researchers have shown that one of the changes using platforms has had on the composition process is to encourage a coordinated, planned, and strategic process for the creation, publication, and management of content.

Content as a Conceptual Change to Composition Practices

The concept of content has also brought a number of conceptual changes to composition practices. The first is the idea that “writing has become content” (Dush, 2015, p. 174). Another—in terms of authoring approaches and methodologies—is that writing as content has changed the composition process from a document-based approach to a topic-based approach (Andersen, 2013). Therefore, instead of organizations focusing on composing a whole document, writing is now broken down into components (or topics), which can be sent to various users on various mediums (Andersen & Batova, 2015b).

Content is generally considered the meaningful sources users have access to. As Halvorson and Rach (2012) stated, content is everything a “user came to read, learn, see, or experience” (p. 28). Abel and Bailie (2014) explain that content could be “any text, image, video, decoration, or user-consumable elements” that contributes to comprehension (p. 12). However, these definitions do not mean that content strategy is a plan for every single text, image, video, etc. that a business creates and publishes in the organization. Content, in this case, is not “enterprise content,” which is all the content of an organization (Bailie & Urbina, 2013). Instead, the content for content strategy is considered to be “business-critical content,” which would be any content (i.e., linguistic text, still images, videos, etc.) that has to do with an organization’s products or services and on which an organization depends to operate (Bailie & Urbina, 2013). Therefore, content is what supports a company’s brand and supports the relationships with its content consumers (Bailie & Urbina, 2013).

Analysis of Composition Practices in Content Strategy

One of the changes to composition practices influenced by content strategy is the emphasis on analysis of the organization’s work practices and artifacts. In order for an organization to compose content that supports the brand and the stakeholders’ needs, the

organization must analyze its content, work practices, and stakeholders (Abel and Bailie, 2014; Halvorson & Rach, 2012). Halvorson and Rach (2012) recommend looking at the internal and external impact factors. Internal impact factors examine how the organization impacts its own content, while external impact factors consider how users and competitors influence the content (Halvorson & Rach, 2012).

For internal impact, the organization should look at both its channels and its workflow and governance (Halvorson & Rach, 2012). For channels and artifacts, the organization can do an inventory to see what is available, evaluate what is there for best practices, or make a strategic assessment for how the content is meeting their goals (Halvorson & Rach, 2012). Organizations can also evaluate the content's usability, findability, accuracy, and audience appropriateness for the substance and structure (Halvorson & Rach, 2012). The organization must also look at the work practices for creating, publishing, and managing content to come up with the best practices for the organization to create content consistency (Halvorson & Rach, 2012).

For external impact, the organization should look at the target audiences and the messaging those audiences want to receive. The organization should do this analysis by surveying users about their content needs, conducting website analytics to see how content consumers engage with digital platforms, and looking at competitors to see how those organizations organize and deliver content to their stakeholders (Halvorson & Rach, 2012). Once this analysis has been completed, the organization can start implementing a strategy by looking at their practices through the content strategy framework.

Model to Analyze Content Strategy in an Organization

Researchers in content strategy have produced one model for understanding how composition practices can be understood on multiple platforms (see Figure 1). The model shows how the composition process for multiple platforms can be divided into three main areas: core strategy, content components, and people components (Halvorson & Rach, 2012). The core strategy provides the direction for the content (substance and structure) and the people (workflow and governance) in the organization. Therefore, when composing for multiple platforms, organizations have a goal to accomplish, content is considered for its structure and substance, and the work practices must be managed in terms of workflow and governance to keep the messaging and content consistent for stakeholders.



Figure 1: Multiplatform writing can be divided into content and people components (figure used with permission of the author).

Core strategy. For composing on multiple platforms, an organization must develop a core strategy. A core strategy is the communicative goal of the organization. The strategy “defines how an organization (or project) will use content to achieve its objectives and meet

its user needs” (Halvorson & Rach, 2012, p. 29). The core strategy can be a sentence or a short bullet-pointed list—as long as the strategy is concise, memorable, and meaningful to the organization (Halvorson & Rach, 2012).

For example, the core strategy for an organization with a law reference website could be to “create an entertaining, online reference guide that helps stressed-out law students become successful practicing attorneys” (Halvorson & Rach, 2012, p. 101). Once established, the core strategy helps focus what should be the substance and structure of the content produced by the organization (Halvorson & Rach, 2012). In the example of the law website, all the content that web organization would create, publish, and manage would be focused on the core strategy of law references; the content would be structured in a way that was easy to find and would exclude off-topic content, such as farm job listings or weather information.

Content components: Substance and structure. When composing on multiple platforms, an organization must change the substance and structure of the content to accomplish its goals. Substance has the rhetorical concerns of topic, audience, purpose, source, voice and tone, and messaging (Halvorson & Rach, 2012). Each of these must be addressed when trying to address the stakeholders’ needs.

Content substance.

Audience. An organization must consider what stakeholders they are trying to reach in order for the content to be effective (Halvorson & Rach, 2012). Some criteria an organization should consider is who its audience is now, where the audience can be reached, how big the audience is, and what a future audience might be (Halvorson & Rach, 2012).

There can also be more than one audience and, therefore, an organization should determine what content should reach which audience (Halvorson & Rach, 2012).

Messaging. Messaging is one of the most important considerations for an organization composing for multiple platforms. The message must be clear and consistent across all mediums and platforms in order to effectively reach stakeholders. In content strategy, messaging is the main idea an organization wants its users to remember (Halvorson & Rach, 2012). Messaging has two levels. For example, a primary message is the main takeaway—what the organization wants the user to know or understand after viewing the content (Halvorson & Rach, 2012). A secondary message is one that gives support and provides details for the primary message (Halvorson & Rach, 2012). For example, the primary message of a university admissions office might be “Apply to our university.” The secondary messages could be “You will learn to think critically” or “You will get a job.”

Topics. Topics are used to support an organization’s messaging on multiple platforms. Topics are the subjects that an organization wants the user to know and what a stakeholder seeks to find (Halvorson & Rach, 2012). For a university, topics that support the messaging to apply to the university might be about academics, student life, and the application process, while topics that support secondary messaging about “you will get a job” could be internship opportunities, job placement rates, and successful alumni.

Purpose. A key part of the composition process is that each piece of content must have a purpose in supporting the messaging. Halvorson and Rach (2012) suggested five purposes: to persuade, inform, validate, instruct, and entertain. Persuasion is using content to get a user to buy a product, employ a service, or agree with an opinion (Halvorson & Rach, 2012), such as applying to a university. Informing is using content related to a certain topic

(Halvorson & Rach, 2012), such as the description of a college major. Validation is using content that is fact related (Halvorson & Rach, 2012), such as verifying business office hours. Instructing is using content that relates to doing a task (Halvorson & Rach, 2012), such as following the directions for how to upload an application for a university.

Entertaining is using content that helps users pass the time (Halvorson & Rach, 2012), such as videos on Netflix or music on Pandora. Whatever is published, the content must serve a purpose to be useful to the user and the organization to have their respective goals met.

Voice and Tone. Establishing the correct voice and tone are vital to reaching a particular audience or audiences for the organization's content (Halvorson & Rach, 2012). When composing for different audiences, the organization may need to choose a different voice or tone (Halvorson & Rach, 2012). For example, a university might have different audiences in terms of parents and students and would have to adjust its language appropriately to reach each audience, depending on the purpose.

Source. Organizations must also consider where the content comes from when composing on multiple platforms in order to reach their goals and satisfy their stakeholders' needs (Halvorson & Rach, 2012). Organizations must consider whether the content should be composed in-house, come from an out-of-house partner, or come from content users (Halvorson & Rach, 2012). Who generates the content is important because this choice can change the clarity and consistency in the messaging and the look and feel of the design. Sourcing is also important in terms of coordination and collaboration across platforms.

Content structure. Structure is the part of the composition process that considers where the content goes, on which page it is placed, how the content is linked together with other content across platforms, and the way it is found through navigation systems (e.g.,

menus, tables of content) (Halvorson & Rach, 2012). Organizations must understand their editorial and technical concerns so that content is “prioritized, organized, formatted, and displayed” in the best possible way on the various platforms (mobile, internet, paper and ink), mediums (websites, magazines), and modes (linguistic text, audio, video, still image) (Halvorson & Rach, 2012).

When composing for multiple platforms, the composer must be aware of what platform, medium, and modes the content will be displayed on to make an effective and consistent message that will reach stakeholders. The choice of structure can determine what audience the organization will reach and how the message will be perceived. Structure also involves the details of technical matters like metadata, tagging, sitemaps, and page templates (Halvorson & Rach, 2012).

People components: Workflow and governance. Writing for multiple platforms has changed the composition process in terms of how organizations manage their work practices. Multiplatform composition involves extensive collaboration and coordination in an organization to create, revise, publish, and manage content. Content strategy proposes examining these work practices in terms of workflow and governance (Halvorson & Rach, 2012).

Workflow. Workflow is concerned with the work processes, tools (technical and otherwise), and personnel required for an organization to compose, implement, and manage the content over its lifecycle (Halvorson & Rach, 2012). Multiplatform composition has ultimately influenced what people the organization hires to work on content, the specific roles of staff in the composition process, and the software and applications employed to compose on the platforms.

Governance. Governance involves the strategic decisions made by organizations when composing on multiple platforms. This decision making can include such things as making policies, implementing procedures, and creating guidelines (Halvorson & Rach, 2012). An example of governance would be using graphic identity and style guidelines when composing the substance and structure of the genre artifacts. Governance is also concerned with who makes the decisions on the organization flowchart. Decision makers in this context can be individuals, committees, or both (Halvorson & Rach, 2012).

Content lifecycle. One of the major changes to composition from using multiple platforms is the idea that content has a lifecycle. For organizations composing on multiple platforms, composition is not a “one-and-done” experience (as it may be in a document-based approach), but rather an ongoing process in which content can be used, transformed, stored, and reused over time and across platforms. Abel and Bailie (2014) define the content lifecycle as “the series of changes in the life of any piece of content, including reproduction, from creation onward” (p. 16).

Activity Theory

Activity theory can help improve the content strategy model by visualizing the work practices of organizations. Some researchers, such as Dush (2015), have noted that the people components of workflow and governance are equivalent to the “social and material practices” of activity theory for looking at how tools mediate work activity (Dush, 2015, p. 187-188). In fact, the components of activity theory and the components of workflow and governance share many similar concepts, with activity theory having an advantage with an established model for studying the activity of organizations. Therefore, activity theory should be

considered as an important addition to the content strategy model for examining work practices.

Activity theory is a framework for analyzing social activity systems that has been used by researchers to examine the work practices in organizations. This framework was originally developed by Vygotsky and refined by his followers Luria and Leont'ev (Daniels, 2001). Vygotsky posited that all human activity was mediated by tools in order to arrive at outcomes and that human behavior was culturally based (Vygotsky, 1978; Daniels, 2001). Leont'ev further developed and consolidated Vygotsky's ideas into what is known as the first-generation model of activity theory (Wertsch, 1981; Daniels, 2001).

Leont'ev's first-generation model of activity theory divided an activity system into three levels of analysis: activity at the top, actions in the middle, and operations at the bottom (Wertsch, 1981; Daniels, 2001) (see Figure 2). In the model, activities were considered object oriented and driven by motives and performed through actions, which were goal directed, and implemented through operations (Wertsch, 1981; Kaptelinin et al., 1995; Daniels, 2001). The three levels were not separate entities but rather were interconnected within the system. However, Engeström (1999) thought this model was limited and developed a second-generation model to fully explain the societal and collaborative nature of a group's actions.

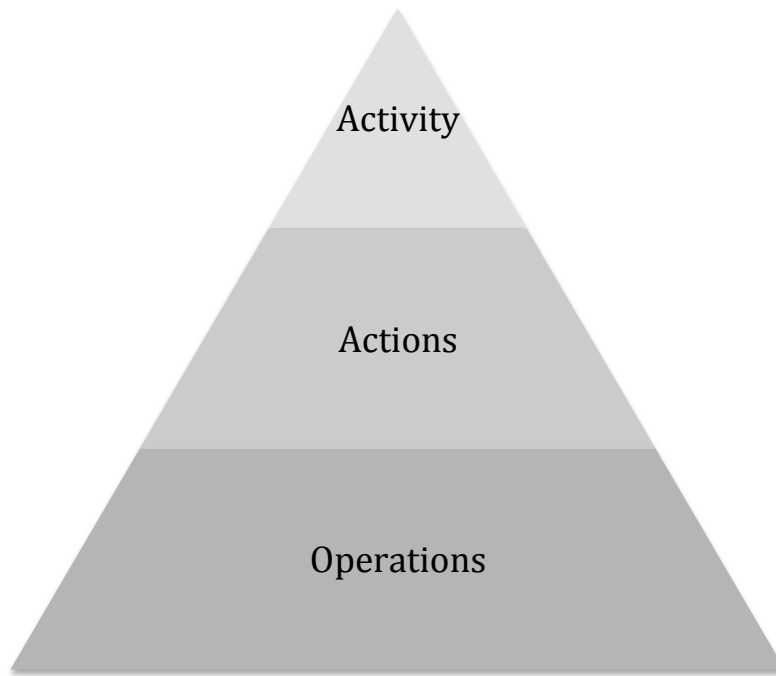


Figure 2. Three levels of analysis.

Engeström's (1999) second-generation model represented the social and collective elements of any activity system by adding the elements of community, rules, tools, and division of labor (represented in a well-known triangle diagram, which can be seen in Daniels, 2001, p. 89, Figure 3.3). This model emphasized the importance of analyzing the interactions between each element (Engeström, 1999; Daniels, 2001). Engeström (1999) stated that these activity systems evolved over time and could take the form of institutions and organizations (Daniels, 2001), and this framework could be used to analyze work. The importance of this model was that the framework showed the subject in relation to its community (Daniels, 2001).

This activity system could also be employed to analyze the work practices involved in composing content for multiple platforms. For example, D'Ammasso Tarbox (2006) saw creating graphic designs as tied to a specific activity system. Using Engeström's (1999) expanded triangle, D'Ammasso Tarbox (2006) showed that for the design activity system,

the subject was the designer; the object was the piece; the tools could be software or the design principals, such as Gestalt; the rules could be cultural conventions for typography, standards, genre, or set by the client; and the community could be responsible for making guidelines for publishing.

From this example, one can see that the second-generation model of activity theory and the ideas of workflow and governance in content strategy share similar concepts (see Table 1). For example, the subject in the model could be the professional organization; the object could be the genre artifact or the multiplatform genre set; the tools could be the software and hardware used when composing; the division of labor could be the workflow and governance in terms of staff, work processes, and decision making; the rules could be the guidelines, policies, and procedures; and the community could be the professional organizations and legal requirements needed. Therefore, the second-generation model would be a useful addition to the content strategy framework to examine how multiple platforms are changing the work practices in organizations.

Table 1

Direct Relationship Between Activity Theory and Workflow and Governance

Activity Theory	Content Strategy
Subject	Professional Organization
Object	Multiplatform Genre Set
Tools and Signs	Tools (software, hardware)
Division of Labor	Work Process, Staff, Decision Making
Rules	Guidelines, Policies, Procedures
Community	Professional Organizations, Legal Requirements

It should also be noted that a third-generation activity system was developed by Engeström (which showed two intersecting triangular systems producing a shared objective, which can be seen in a diagram by Daniels, 2001, p. 92, Figure 3.4), but this model will not be used in this study. This system merged two of the second-generation models to work together in a network in order to look at multiple perspectives and multiple networks of activity (Engeström, 2000; Daniels, 2001). In such a system, for example, a teacher and the student could be part of a network with the object of producing a grade; however, the two parties operate in two different activity systems for achieving that goal. A teacher and a student would be subject to different rules, tools, divisions of labor, and communities in order to arrive at the shared object of a class grade. Since the scope of this study was only to look at the producer's activity system for creating and managing the multiplatform genre set

and not the user's activity system for interacting with the set, the third-generation activity system model was not incorporated.

Composition Practices Model

As stated previously, the framework of the Halvorson and Rach model (2012) would need to be adapted to analyze all the composition practices. It would need to add the analysis of the organization's impact factors, the intended function of the genre artifacts, and the work practices of the staff. To study the content and work practices, I first combined the Halvorson and Rach (2014) content strategy model for analyzing the content substance and structure with the second-generation activity theory model by Engeström (1999) to examine the work practices. For analysis, I added a section for the organization to analyze its own content and work practices in terms of internal and external impact factors (Halvorson & Rach, 2012). Last, I created a section on function to examine how each artifact was intended to work alone and together with the other artifacts in the set to satisfy the core strategy, similar to the interaction found in crossmedia (Boumans, 2005; Erdal, 2012) (see Figure 3).

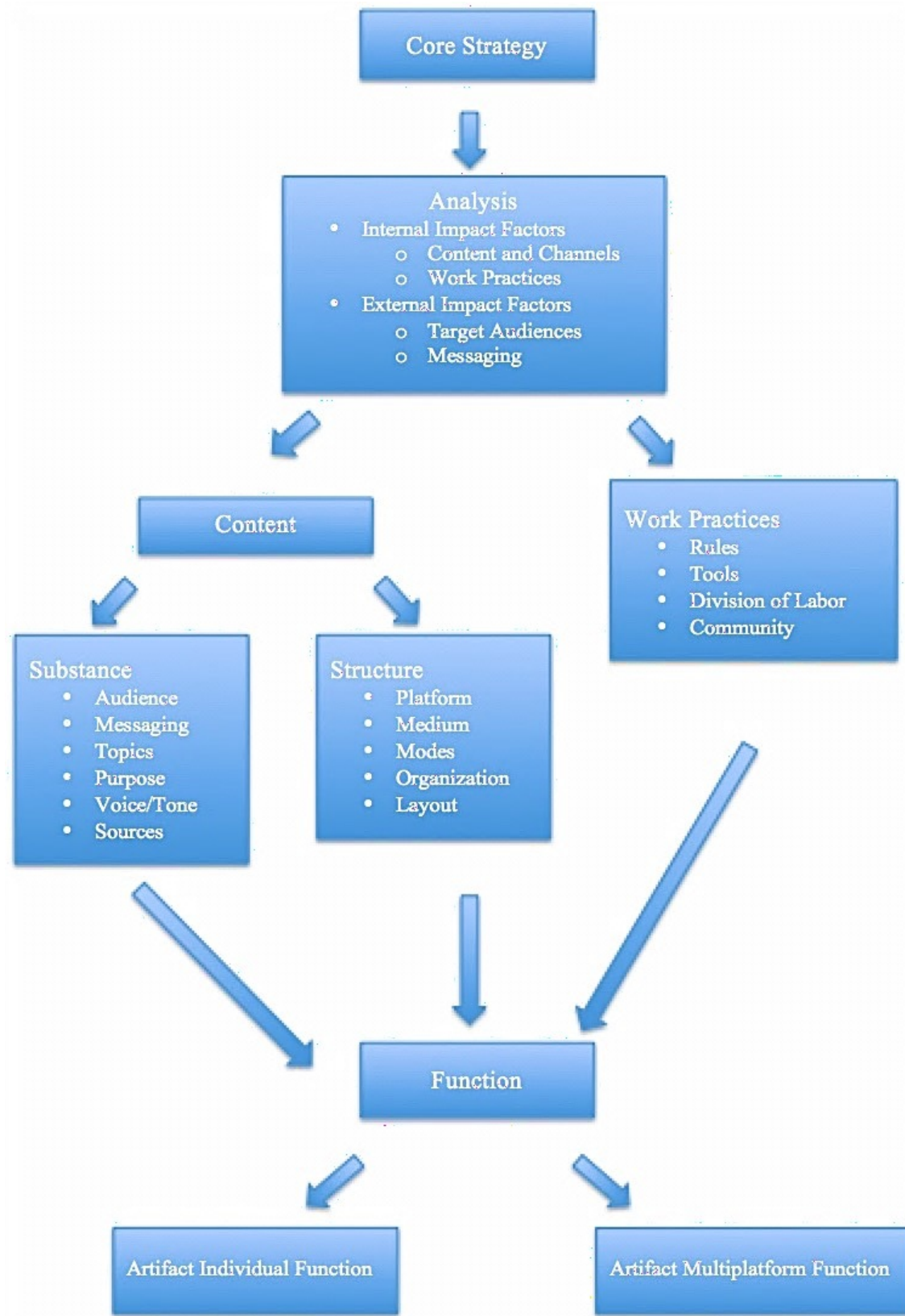


Figure 3. Composition practices model.

Strategy and Tactics in Business and Communication

Business Strategy

Before going any further, it should be made clear that content strategy is not the same thing as a business strategy, though the two disciplines share common ideas. Business strategy can be defined in five different ways, known as the 5 Ps: plan, ploy, pattern, position, and perspective (Campbell, Edgar, & Stonehouse, 2011; Mintzberg, 1987). The type of business strategy concept most similar to content strategy could be considered “strategy as a plan,” which is defined in business as a consciously intended course of action (Mintzberg, 1987). According to Mintzberg (1987), a plan has two main characteristics: the intention is “made in advance of the actions to which they apply” and the plan is “developed consciously and purposefully” (p. 11). Organizations that use a strategy as a plan tend to produce internal documents that talk about what an organization will do in the future and these documents include schedules, company resources, and human resources (Campbell et al., 2011). These strategies can be general or specific (Mintzberg, 1987). In this sense, plans could be seen as the strategy of the organization; and the schedules, resources, and human resources could be seen as the equivalent of the content lifecycle, content, and work practices of an organization.

Strategic Communication

Strategic communication is another discipline that shares similar ideas with content strategy but is not the same. The focus of strategic communications is much broader and encompasses an organization’s technical communication, marketing communications, public relations, political communication, and social marketing campaigns (Hallahan, Holtzhausen, Van Ruler, Verčič, & Sriramesh, 2007; Gulbrandsen & Just, 2016; Zerfass et al., 2016). The

emphasis is on how the communication strategy aligns with the overall business strategy of the organization (Argenti, Howell, & Beck, 2005; Hallahan et al., 2007).

Strategic communication can also be defined in five ways, similar to the 5Ps of business strategy. Strategic communication and content strategy both share similar concepts in the practice of *strategic communication as a plan*. Here a plan is “a set of guidelines on how to deal with particular and general communications” (Gulbrandsen & Just, 2016, p. 33) and the plans are “consciously intended courses of action taken by organizations” (Gulbrandsen, 2015, p. 3). The plan is formed in part from detailed analysis of the communication context (e.g., stakeholders, message, media) and anticipates the effects of this communication (Gulbrandsen & Just, 2016). Such a plan could be the guidelines on what templates to use on a website or how to deal with negative media (Gulbrandsen & Just, 2016). Like the “strategy as a plan” outlined above, “strategic communication as a plan” is also intentional and purposeful and made in advance. Both these disciplines share the idea of analysis of stakeholders and guidelines needed for creating content, but strategic communication is different in that it focuses only on how the communications strategy and the business strategy align together.

Strategy and Tactics

Strategy, for the purpose of this dissertation, should be considered both the process of determining an organization’s goals as well as the plans for achieving them (Campbell et al., 2011). Furthermore, these goals could be referred to as an organization’s mission, values, visions, aims, or objectives (Campbell et al., 2011). It should be noted that a strategy could sometimes be seen as a tactic and vice versa. In strategic communication, tactics are considered the “concrete micro-actions derived from a master plan” (Gulbrandsen & Just,

2016, p. 36). However, which activity is deemed a strategy and which activity is termed a tactic in the overall framework depends on one's point of view. As Mintzberg (1987) stated, today's tactic may be tomorrow's strategy or vice versa.⁵

Genre

Another discipline that has much to say on how composition has changed from organizations using multiple platforms is the field of genre. Even though genre theory has historically foregrounded social action in composition, recent thinkers have pointed out that form is important for a genre's function (Devitt, 2009; Müller, 2013). Five ideas from genre studies can be applied to understanding how multiple platforms have changed composition practices: 1) a platform both enables and limits genres to respond to recurrent situations; 2) a genre's structure can be understood as its text, medium, and platform; 3) a genre's structure can be changed by topic-based content; 4) multiple platforms can be used as genre sets to complete the goals of an organization; and 5) genres in a set can act in a sequential or overlapping manner.

Platform can both enable and limit a genre to respond to recurrent situations (Dush, 2015; Müller, 2013). Traditionally, rhetorical genre scholars have deemphasized formalism in order to correct the previous emphasis on form used for classification in genre studies (Devitt, 2009). However, the use of a platform sets limits on the form a genre can take, and

⁵ While Mintzberg (1987) suggested that the term tactics should be dropped entirely and all actions referred to as "strategic," Casadesus-Masanell and Ricart (2010) suggested that strategy and tactics be differentiated by how easily the action can be changed. They clarified that what separates a strategy from a tactic is that a strategy is a committed choice that is not easily reversible (such as policies and assets), while tactics are relatively easy to change, such as prices or where to advertise (Casadesus-Masanell & Ricart, 2010).

the form can both enable and limit a genre (Devitt, 2009). Or, as Müller (2013) stated: form is a “vital part of what is considered to be a genre” (p. 258). The form a genre takes explains how the “typified response” is designed to solve a recurrent situation (Müller, 2013, p. 258). That means for composing across multiple platforms, how a genre functions and achieves its purposes could depend on what platform it is published. For example, content published on a paper-and-ink platform might function differently than content published on a mobile phone platform for achieving the organization’s purpose and reaching a particular audience.

Another change to composition is that a genre’s structure can now be understood as its text, medium, *and* platform. Until digital media researchers established a model for the structure of a genre in 2010, genre and medium were often confused with each other. For example, brochures and blogs were often classified as a genre by one researcher and a medium by another, depending on the research (Askehave & Nielsen, 2005; Herring, Scheidt, Bonus, & Wright, 2005; Nardi, Schiano, & Gumbrecht, 2004; Murray, 2011; Rettberg, 2008). It wasn’t until Lüders et al. (2010) created a new model for genre structure that the relationship between a genre and its form was made distinct.

In their model, the researchers placed text, genre, media, and technological platform into four separate categories (Lüders et al., 2010). The model explained that platform was what enabled a medium, such as paper and ink enabling a newspaper or the internet enabling a blog (Lüders et al., 2010). An example of how this model worked would be the example of a SMS text with the words “I love you” being received on a mobile phone (Lüders, et al., 2010). In this model, the genre artifact might be understood in this way: the text would be the words of the SMS message, the genre would be a “love message,” the medium would be the SMS, and the technological platform would be the mobile phone device (Lüders et al., 2010).

Unfortunately, there were some conceptual issues with this model. While this model supported the idea that a genre was influenced by its form (Devitt, 2009; Müller, 2013), there were problems with the genre conception of Lüders et al. (2010). First, the researchers placed the concept of genre between its medium and text (Lüders et al., 2010) rather than a medium and text being part of the structure of the genre. Second, the researchers failed to mention any direct influence of a platform on the genre it enabled. Nevertheless, their ideas supported the idea of content structure's being its platform, medium, and text (and/or mode).

Topic-based writing could also be changing a genre's structure. As mentioned previously, writing in the professional fields has moved away from document-based approaches toward more topic-based approaches (Andersen, 2013; Andersen & Batova, 2015b; Dush, 2015). When reusing content across platforms, organizations that use single-sourcing and content management systems on multiple platforms and mediums are now creating "modular content" (Clark, 2007, 2014; O'Neil, 2015), resulting in genre structures based on templates, such as product descriptions. In product descriptions, organizations create standardized categories such as specifications, features, and accessories, so that the topic information can be slotted in and reused across different mediums published by the organization: sales brochures, service webpages, user manuals, etc. (Clark, 2014).

One of the possible effects of sharing and reusing content across platforms is the structure of genre artifacts becoming standardized and decontextualized. In terms of production, creating modular content means stripping the text from its context (O'Neil, 2015). In content terms, the substance of the content (say its linguistic text or image) is removed from its structure (which could be its headings, layout, and tabs) (O'Neil, 2015). This modulation of content means producers must create a specific structure and organization

for a genre artifact so that the topic-based content can be easily placed or replaced within the genre. The result is more consistency and accuracy of the content across the platforms (Clark, 2007, 2014; O’Neil, 2015). On the other hand, Clark (2007) posed that using modular content with pre-defined structures meant genres could now be defined by structure alone and would become less flexible.

Most important for the conception of composition on multiple platforms is that the artifacts on the different platforms can form a genre set, which enact the communication goals of the organization. While the definitions of genre sets do not foreground the idea of form, the descriptions do not exclude the notion that genres can be on multiple platforms when being used as a set. For example, Bazerman (2004) defined a genre set as “the collection of types of texts someone in a particular role is likely to produce” (p. 318); Devitt (2008) explained this concept as a set of genres that functioned for a group and which completed a limited number of actions; and Bawarshi and Reiff (2010) agreed this genre grouping was “a set of genres used by a particular community to perform their work” (p. 213). In this context, a professional organization composing on multiple platforms could be considered to be producing genre artifacts as a set to complete its work and to achieve a limited number of actions. Therefore, a genre set could include published genre artifacts on the paper-and-ink, desktop computer, internet, and mobile phone platforms—all at the same time.

Finally, genre researchers have speculated on how genre artifacts interact in large groupings. A study by Spinuzzi (2004) speculated that the relationship between genre artifacts in genre groupings could be sequential or overlapping for “official” genres.⁶ In a

⁶ Official genres are different than “unofficial” genres. Unofficial genres are the notes and outlines used to make “official” genres (Spinuzzi, 2004), which are not the subject of this study.

sequential relationship, each genre artifact connects to another genre artifact in a sequential chain of actions (Spinuzzi, 2004). Spinuzzi (2004) and Devitt (1991) believed that artifacts found in genre sets had a sequential relationship. An overlapping relationship, on the other hand, is when multiple genre artifacts are used simultaneously to accomplish a goal (Spinuzzi, 2004), which is more typical of a genre system (Bazerman, 2003; Yates & Orlikowski, 2002). Therefore, when looking at how genre artifacts interact on multiple platforms, the artifacts could act sequentially, in an overlapping manner, or in both ways.

Modes and Multiplatform Writing

Modes and multimodal theory have also added to the understanding of how multiple platforms have changed composition practices. Multimodal theory provides the concepts, methods, and framework for collecting and analyzing modes, especially on digital platforms, which use a wide array of modes (Jewitt, 2013). Multimodal research—which began in the early 2000s (Lauer, 2009; Jewitt, 2013)—has investigated modes in various areas, such as teaching, learning, and communication. Researchers have looked at such areas as parent/child interaction and iPads, (Kucirkova, Messer, Sheehy, & Flewitt, 2013), online news photo galleries as a method of storytelling (Caple & Knox, 2012), and multimodal transcription of video (Cowan, 2014), just to name a few. Researchers have proposed that modes, like the interaction of visuals and linguistic text, are important for understanding a genre artifact (Kress, 2003; Lemke, 2005; Salway & Martinec, 2005) and for classifying genre artifacts (Jewitt, 2012).

Multimodal research offers four ways of understanding how platforms have changed composition practices in terms of modes. First, modes should be considered part of the genre structure on platforms. Second, the use of modes on digital platforms could change the genre

artifact structure in terms of linearity or modularity. Third, the principles of multimodal theory show that composition practices are influenced by the limitations and potential of modes and how the modes interact with each other. Fourth, the effect of modes can be changed when composing for different platforms.

Modes should be considered part of the artifact structure when composing content. Modes provide the meaning. Multimodal studies defines modes as “a socially shaped and culturally given resource for making meaning” (Bezemer & Kress, 2008, p. 171; Kress, 2009, p. 54), which can take on many forms such as “image, writing, layout, music, gesture, speech, moving image, soundtrack” (Kress, 2009, p. 54). Therefore, modes at the basic level provide the meaningful elements from which content is formed.

The use of different modes could also be influencing the genre’s structure. This influence is especially true in the case of navigational paths for a user. A study by Domingo, Jewitt, and Kress (2014) proposed that authorship and reading have changed in online communications. While the study did not specifically address multiple platforms, the researchers did look at online platforms, such as blogs. Domingo et al. (2014) implied that writing done by design teams could result in more modular genre artifacts. Modular, in this case, is in contrast to linear. In a linear genre artifact, for example, the reader is obligated to start at a designated entry point for reading (Domingo et al., 2014), such as the beginning page of a novel, and then continue in the same path to the last page. There is no skipping around. Modular genre artifacts, on the other hand, do not have such a requirement for a reading path (Domingo et al., 2014). In what Domingo (2014) terms “modular meaning making,” designers can develop navigational pathways (links, tabs, headings, etc.) and organize the genre artifact based on modules, in which a reader can engage at any point in the

artifact (Domingo et al., 2014). While the thrust of the study by Domingo et al. (2014) was the power relations of the reader and author, this study can also be taken to imply that genre artifacts could be designed both in a linear or modular fashion. However, this study only looked at modules on single artifacts and the researchers did not examine how modules work on multiple platforms.

Three assumptions⁷ of multimodal theory can also help understand the effects of composing on multiple platforms. In the first principle, modes are considered part of an *ensemble* and modes other than text have the potential to contribute meaning (Jewitt, 2013), such as the combination of images and video on a platform. In the second principle, modes are considered to have *different potentials* (and limitations) and could be used for different types of communicative work (Jewitt, 2013). Thus, the choice of modes is important for composition on platforms. In the third principle, the *interaction* of modes is significant for making meaning (Jewitt, 2013); therefore, modes can also interact across platforms for creating meaning in the overall message.

Finally, composing for different platforms or mediums (especially digital ones) can enable or limit modes (Domingo, Jewitt, & Kress, 2014; Lemke, 2005), sometimes referred to as “modal affordances” (Jewitt, 2013). In this view, modes and media (and platforms)

⁷ First, that while language (either speech or text) is the most significant mode of communication, it is part of an *ensemble*, and other modes have the potential to contribute meaning (Jewitt, 2013). Second, modes (like language) have been shaped by social, cultural, and historical conventions and so different modes have *different potentials* (and limitations) and could be used for different types of communicative work (Jewitt, 2013). Finally, that since modes work in an ensemble, the *interaction* of modes is significant for making meaning (Jewitt, 2013).

could be either independent or interdependent, meaning that the platform an organization chooses to employ can change the way users realize meaning through the modes (Lauer, 2009). Therefore, users interact with a color still image on a paper-and-ink platform differently than a still image on an Internet platform.

University Admissions and Multiple Platforms

In order to understand how the use of multiple platforms has changed composition practices in organizations, it is necessary to study a professional organization that communicates across multiple platforms on a regular basis. Over the past few decades, university admissions offices have consistently published on multiple platforms to communicate with their stakeholders. In the past fifty years, admissions offices have evolved from publishing paper-and-ink artifacts only to using multiple platforms and modes. In the 1960s, universities mailed out course catalogs filled with linguistic text to prospective students, but soon added pictures to make them “more lively” (Supiano, 2012). Since then, universities have used a plethora of media and platforms to reach prospective students: vinyl albums, videotapes, CDs, DVDs, web sites, email, and social media (Supiano, 2012).

As early as 2004, university admission officials emphasized they were using multiple platforms and publications to communicate with stakeholders. At Willamette University, one official noted the plurality of media, stating: “We have moved away from a single viewbook in which we simultaneously communicated all of our messages to individual brochures that highlight one message at a time” (Black, 2004). At the University of North Carolina–Greensboro, another official noted how many different platforms were being used, explaining: “Communications should be delivered through multiple channels (promotional advertising, direct mail, Web chats, and multimedia presentations) by multiple people (the

chancellor, admissions counselors, faculty members, the parents of current students) with a single voice” (Black, 2004). By 2011, all colleges and universities were using some form of social media to communicate with students: 98% used Facebook, 86% used YouTube, 84% used Twitter, 66% used a blog, and 41% used podcasting (Barnes & Lescault, 2011).

While there has been some marketing research on certain aspects of university admissions publications, there have been no academic case studies examining how organizations compose content for multiple platforms. Previous studies of university recruitment materials have primarily focused on the production of paper-and-ink genre artifacts, such as brochures and viewbooks, and have not, until recently, looked at other platforms. Researchers have offered some analysis of the conventional usage of print-and-ink and Internet platforms in terms of marketing images and messaging (Klassen, 2001), international student expectations (Gray, Fam, & Llanes, 2003), content themes found in paper-and-ink and internet publications (Hartley & Morphew, 2008; Saichaie & Morphew, 2014) and social media usage (Bélanger, Bali, & Longden, 2014), but these researchers have not focused on how admissions offices compose for multiple platforms. Therefore, a case study would benefit admissions offices in higher education and writing researchers in understanding the changes to composition practices influenced by using multiple platforms.

Conclusion

Composition on multiple platforms has been studied across many disciplines. Researchers in professional and technical communication have examined multiplatform composition since the 1970s in terms of finding information, decision making, reuse of content, and topic-based authoring practices. Journalism has noted changes in the use of content and work practices when composing on multiple platforms, especially in terms of the

interaction of platforms and collaboration in composing. Finally, content strategy offers not only a potential model for understanding composition on multiple platforms, but also a framework for examining the changes to composition practices in terms of the organization's goals, content substance, and content structure. While content strategy offers a view for analyzing work practices through the concepts of workflow and governance, activity theory offers a much more useful framework for analyzing those work practices through an organization's rules, tools, community, and division of labor.

Genre theory and multimodal studies also offer a way to understand the changes to composition practices brought on by using multiple platforms. While genre has traditionally not emphasized form, recent research has foregrounded that the form a genre takes is important for responding to a recurrent situation (Müller, 2013). Moreover, these genres on multiple platforms can be grouped into genre sets to complete an organization's goals. Multimodal studies have also shown that modes can form the elements of content, that these modes can influence the form to be linear or modular for users and designers, and that platforms can enable or limit modes.

While professional organizations have been studied in terms of information architecture, knowledge management, convergence, cross media, and content management, more research needs to be done to examine how composition practices have been changed by using multiple platforms. As Clark (2016) noted, there is a lack of study on the full-scale implementation of a content strategy, its best practices, and how these practices are changing composition. Therefore, this dissertation intends to address that gap by using an adapted content strategy model to examine the effects of multiple platforms on composition practices in a university admissions office. The goal is not only to understand the changes to

composing on multiple platforms for organizations, but also to understand how these changes influence genre and the use of modes.

Specifically, this study will address the primary gaps in understanding how composition practices in organizations have been changed by publishing on multiple platforms in terms of the content's substance and structure, the function of the genre artifacts, and the work practices of the organization. By examining these changes to composition practices, this study will also attempt to answer four other gaps that were located in the literature. 1) The lack of detailed academic case studies foregrounding the effects of multiple platforms on the composition process, as well as any detailed studies examining the best practices of content strategy. 2) No universally accepted model put forth by academic researchers to specifically investigate the effect of multiple platforms on composition practices. 3) How publishing on multiple platforms can be used to address recurrent situations and the relationship between the artifacts. 4) How modes function or interact when the modes are part of a larger, multiplatform genre set, and how the use of modes can affect a genre's structure.

Chapter 3

Method

Research Design

In order to understand how the use of multiple platforms is changing composition practices in professional organizations, I employed a case study design. Case study designs are considered one of the best formats for studying contemporary events in which there is little or no control to manipulate events and in which one needs to examine a phenomenon in depth (Yin, 2009). This design is also very helpful when focusing on the what, the how, and the why of a phenomenon, especially when there are many variables involved (Yin, 2009). Furthermore, due to very little in-depth study of how using multiple platforms is changing the composition practices in professional organizations, a case study was warranted.

Case Selection Strategy

My method for this study was a single holistic case study of an organization composing on multiple platforms to communicate with stakeholders. For a professional organization, I chose a university admissions office, since most university admissions offices use multiple platforms, mediums, and modes to interact with their stakeholders. In the 2013-2014 academic year, the National Center for Educational Statistics stated there were 4,724 Title IV⁸, post-secondary, degree-granting, higher education institutions in the United States alone (“Fast Facts,” 2017). In order to choose one of those universities for this case study, the university had to meet all of the following conditions:

(1) be an admissions office that used multiple platforms to communicate with its users;

⁸ See Chart on <https://nces.ed.gov/fastfacts/display.asp?id=84>

- (2) have multiple editions of artifacts or be able to provide access to private, draft versions of the genre artifacts to understand their development;
- (3) allow access to the producers and managers of the genre artifacts for interviews to understand how they composed for multiple platforms and their strategies for managing the artifacts on those platforms.

The Office of Admissions at UCSB was chosen as a rich site of study for multiplatform writing since it met the above criteria. First, the UCSB Admissions Office communicated with its stakeholders using the paper-and-ink, computer, internet, and mobile phone platforms. Second, the office provided access to its previous versions of genre artifacts and to the artifacts under development. Third, the office provided generous access to the producers and managers of its genre artifacts for interviews about how it composed and managed the artifacts on the various platforms. In addition, and most important for this study, the Admissions Office had recently changed its content strategy as part of an overall university rebranding effort. This new strategy provided a rich opportunity to understand how using multiple platforms was changing the composition practices for this organization.

Data Collection

In order to answer my research questions about how the Admissions Office composed and managed its genre artifacts on multiple platforms set, I collected genre artifacts from its recruitment genre set and interviewed the personnel involved in the creation, publication, and management of the genre artifacts over the admissions cycle. To understand the substance, structure, and intended function of the content for the genre artifacts and genre set, I collected published and draft editions of the artifacts used for recruitment of prospective students.

Data collection took place between August 1, 2015, and March 30, 2016. Initial data collection of published artifacts took place during the application cycle of August 1, 2015, to November 30, 2015. A second collection took place in the winter between January 10 and March 30, as new artifacts were published or draft versions were made available by the Admissions Office. Artifacts were collected from four platforms—paper-and-ink, computer, internet, and mobile phone—that comprised the Admissions Office recruitment genre set for UCSB.

In order to understand how the genre artifacts functioned on the platforms and the workflow and governance involved in the creation and management of the content over the admissions cycle, I conducted multiple interviews in January and February 2016. Personnel came from three different offices: Admissions Office, Public Affairs and Communications, and Visitor Center. These interviews also gave more insight into the substance and structure of the content.

Research Questions

1. How did composing for multiple platforms affect the substance of the artifacts for its recruitment genre set?
2. How did composing for multiple platforms affect the structure of the artifacts for its recruitment genre set in terms of genre and modes?
3. How did composing for multiple platforms affect the intended function of the artifacts on the platforms?
4. How did the Admissions Office work to create, publish, and manage the artifacts on multiple platforms?

Recruitment Genre Set

The parameters for inclusion of an artifact to be included in the Admissions Office recruitment genre set were based on analysis of the artifacts and responses received from interviews. A genre set is a set of genres that function for a group and which perform a limited number of actions (Devitt, 2009). For initial inclusion, I analyzed the artifacts for its intended audience and function, and the timeframe of collection. For final inclusion in the set, I used the responses from informants about the purpose or intended function of the genre artifact.

For audience, the artifacts in the recruitment genre set had to be intended for all prospective students (freshman, transfer, domestic, and international). Prospective students for UCSB were considered stakeholders who wished to apply for admittance in an undergraduate degree program. Genre artifacts that promoted certificate programs and professional degrees were excluded from the genre set. Likewise, I excluded genre artifacts aimed at advertising any specific undergraduate program or department, such as those produced by the specific colleges at UCSB (e.g., College of Engineering) since they were not intended for all prospective students, but only those students interested in that particular field of study.

Second, I considered genre artifacts for inclusion based on the actions they were intended to accomplish. For the purposes of this case study, these actions for a recruitment Admissions Office genre set were limited to those actions mentioned in the Admission literature: student recruitment, applications, and university image (Bramlett, 2012; Davis et al., 2012; Martínez-Alemán, 2014; Martino, 1995). Typically, the content for recruitment artifacts includes information from one of these five categories: 1) academics (majors, etc.),

2) research, 3) campus aesthetics, 4) university life, and 5) admissions, which are typical of university viewbooks (Hartley & Morpew, 2008) and university websites (Saichaie & Morpew, 2014). Some artifacts were excluded since they were part of the yield genre set. Yield genre artifacts targeted specific populations of admitted students, such as Black, Latino, and Native American students.

There were two timeframes for collection. The first timeframe was for published versions of genre artifacts aimed at prospective students applying for admission in Fall 2016. The application process was available to new and transfer undergraduate students between August 1, 2015, and November 30, 2015⁹ (“How to apply,” 2015). The second timeframe was for “draft” genre artifacts. This timeframe lasted until the end of the interview process, March 30, 2016. A draft genre artifact was considered either a previously publically available edition of a genre artifact (e.g., the Admission Guide for Freshman and Transfer Students for Fall 2015) or the unpublished edition of a new artifact (e.g., the new Campus Overview Video that was produced and edited but not published in 2015 for the Fall 2016 prospective students).

After interviewing the producers and managers, I was made aware of genre artifacts that were not publically available (i.e., these artifacts were neither published in paper-and-ink form or downloadable from the internet as a PDF), but were considered a component in the campus visit for students. From this information, I was able to include the Campus Admission Presentation (CAP) PowerPoint, which was not available online, but which had been used to communicate with prospective students and considered a vital component of the overall recruitment genre set, as it was used for student recruitment both on and off campus.

⁹ From the UCSB Admissions Website in 2015, <http://admissions.sa.ucsb.edu/applying/how-to-apply>

Recruitment Genre Set Artifacts

Table 2 details what artifacts were collected, what editions were used, and on which platforms they were studied.

Table 2

Genre Set Artifacts for Recruiting Prospective Students

Platform	Artifact (Published or Version)
Paper-and-Ink	<i>Admission Guide for Freshmen and Transfer Applicants</i> (Fall 2015, Fall 2016) <i>A Guide for International Students</i> (2014) <i>International Student Guide</i> (2015)
Computer	Campus Admission Presentation PPT (Fall 2014, Summer 2015 revision)* Campus Overview Video (2013, 2015 Revised C)*
Internet	Admissions Website (2012, 2014)* Facebook (2015) Twitter (2015)
Mobile	Instagram (2015)** Virtual Tour by YouVisit (2015, 2016)**

* The PPT and unpublished versions of the campus video were obtained from the Admissions Office Communications Coordinator.

** The previous version of the website was downloaded using the Wayback Machine.

*** For mobile phone applications, I included two items even though they existed in a similar version on the Internet platform. I did this to study how mobile technology was being used in the recruitment genre set and because specific phone applications had been made for use on the mobile phone. The phone apps were examined using my iPhone 4S and, later, an iPhone 6S plus.

Previous Editions and Unpublished Artifacts

In order to understand the changes in strategy, I compared the most recent editions of genre artifacts, even if the artifacts had not been published yet. I used multiple methods to collect these artifacts. For paper-and-ink genre artifacts, I used the previously published paper-and-ink edition, which was either obtained as a physical copy from the Admissions Office or by downloading a PDF version via the Wayback Machine.¹⁰ For computer genre artifacts, such as the Campus Admission Presentation and the unpublished version of the new Campus Overview Video, digital copies were obtained from the Communications Coordinator.

For internet genre artifacts, I used the Wayback Machine to download pages of the previous Admissions Website. I only considered major revisions of a website to be a “previous edition.” A major revision would be a complete redesign of the website front page, a reorganization of the site (pages, menu items), and a change in the availability of content (inclusion or exclusion of text or still images). Minor changes, such as updating deadlines or facts on a single page, were not considered as a previous edition. For mobile phone applications, I downloaded the content (text and images) of the Virtual Tour during my initial collection, and compared it to the revised content that was published in 2016 after my initial collection in 2015.

Informants

In order to understand how the Admissions Office composed, published, and managed the genre artifacts for the multiple platforms, I interviewed eight producers and managers of the published genre artifacts. These eight people were responsible for the current

¹⁰ Known as the Internet Archive Wayback Machine: <https://archive.org/web/>

content strategy in the recruitment genre set, as determined by my initial interviews with the Director of Admissions and the Communications Coordinator, and which were then later verified through subsequent interviews with participants.

Each person interviewed either had a different role or responsibility in the Admissions Office or in the composition and management process. In the Admissions Office, I interviewed the Director of Admissions, the Communications Coordinator, the Assistant Director for School Services, the Assistant Director for High School Services, and an Admissions Counselor (who was in charge of the social media accounts: Facebook and Twitter). In the Visitor Center, which was part of the Admissions Office, I interviewed the Visitor Center Manager and a Gaucho Tour Guide (known as the Social Media Chair, who was in charge of the Instagram account). In the Public Affairs and Communications office, I interviewed the Chief Digital Officer, who was in charge of the digital presence for the UCSB campus.

Prior to conducting interviews, I obtained human subjects approval. All respondents and informants were given anonymity and approval of any quotations before they were used in the dissertation. Each person was referred to by his or her role or his or her area of responsibility with regard to the recruitment genre set or genre artifact.

Protocol for interviews. Each informant was interviewed in person between one and four times, depending on the role in the composition or management of a genre artifact or artifacts. Interviews followed a two-step process. The first interview established the informant's background and his or her particular area of responsibility in the creation, publication, or management of the genre artifacts. If this person had the primary responsibility for a particular artifact or artifacts, the second or subsequent interviews

established how the composition or management had changed for that artifact in the genre set with the new content strategy.

Six of the interviews took place in the informant's office in the Admissions Office. One interview took place in an office in the Student Resource Building and one was conducted at a coffee shop near the Office of Admissions. All interviews were recorded with the permission of the participants, using the voice memo feature of the iPhone 4s. The audio recording file was then transferred to my password-protected computer for transcription and archival purposes. I also took notes on my MacBook using Microsoft Word. Interviews lasted between 30-60 minutes.

Interview guide. The interview guide was divided into two parts (see Appendix A). In the first part, informants were asked a series structured questions to determine their background and responsibilities in relation to the creation, publication, or management of genre artifacts in the recruitment genre set. In the second part, I asked more open-ended questions and prompts to draw out information about the framework of the composition process—the core strategy, substance, structure, intended function, and work practices—and how the composition process had changed or was changing based on differences found between the editions of an artifact. These questions allowed me to follow up on various aspects of the composition process that were mentioned in an informant's response.

Each interview focused on a particular genre artifact for which the informant was assigned the lead responsibility for creating, publishing, or managing. For example, the Communications Coordinator was interviewed for her role in creating, publishing, and managing The Admission Guide for Freshmen and Transfer Students and questions focused

on how the artifact had changed from the fall 2015 edition to the fall 2016 edition and how the artifact was intended to function in the recruitment genre set.

Transcription of interviews. After collection, I transcribed each interview to an Excel document, which would allow for easier coding of the responses. Initially, I transcribed the responses under the questions asked. While transcribing, I made a series of choices about what and how I would record the oral data.

Transcribing from audio recording to text involves a series of technical and interpretational issues—in particular concerning verbatim versus written style—for which there are not many standard rules, but rather a series of choices to be made.

There is one basic rule in transcription—state explicitly in the report how the transcriptions were made. (Kvale & Brinkman, 2009, p. 180)

My transcription method followed a process of using both partial and complete transcription of answers. For answers to questions in part one of the interview, on an informant's background explanation of their job role and responsibilities, I did not transcribe whole phrases since I did not intend to quote any of the material. Instead, I decided I would summarize their responses as a description of their role. For the open-ended questions in the second part of the interview on the composition process, I spent more time transcribing their phrases so that I could directly quote informants. However, this led to the practical and ethical dilemma of being able to report clear and concise quotes in the data chapters. "Verbal interactions follow a logic that is different from that of written prose, and therefore tend to look remarkably disjointed, inarticulate, and even incoherent when committed to the printed page" (Poland, 2002, p. 633). So I made a choice to join partial quotes to reflect what respondents intended to say from their false starts and rephrased endings, while also omitting

pause words such as, “like, umh, ah, you know,” and other inarticulate verbal mannerisms in the interest of readability. “The impact of quotes from respondents can often be greater if the researcher subjects them to a little skillful editing, without substantially altering the gist of what was said” (Poland, 2002, p. 634). Therefore, I cleaned up the language for the overall flow of the dissertation, while preserving the intended meaning.

Analytic Techniques

My primary analytic technique was content analysis. According to Krippendorff (1980), content analysis can be used as a research technique to make replicable and valid inferences from data to their context and, furthermore, the analysis can be an applicable method for understanding the symbolic meaning of messages. Content analysis can be used for multiple modes, such as still images and linguistic text (Krippendorff, 1980; Huckin, 2004). The benefits of content analysis for a case study are that the analysis accepts unstructured material, is context sensitive and lends itself to symbolic forms, and can look at huge volumes of data (Krippendorff, 1980). It is also both quantitative and qualitative (Krippendorff, 1980; Huckin, 2004), since it allows for the counting of objects (words, phrases, and images) and looks at explicit and implicit concepts in the content (Huckin, 2004).

Methods of content analysis are very similar. Krippendorff (1980) suggested the method of sampling, unitizing, recording, reducing, and then making inferences. Huckin (2004) suggested posing a research question, defining appropriate constructs (theory), selecting a corpus (sampling), defining units of analysis (unitizing), gathering data (recording), and interpreting the findings either deductively, inductively, or both (reducing and making inferences). However, they both agreed on the process of coding (unitizing),

which I will detail below. Themes and codes can be derived from the text or be developed before looking at the data (Krippendorff, 1980; Huckin, 2004). I used both methods for analyzing the collected artifacts, and for the responses recorded from individual interviews.

My secondary analytic technique was to organize my data based on two models: one for analyzing professional organizations who used multiple platforms for composing content and one for analyzing the work activity in organizations. In order to understand how the Admissions Office composed on multiple platforms I adapted the Content Strategy model devised by Halvorson and Rach (2012). This model divided analysis into an organization's core strategy, content, and people (Halvorson & Rach, 2012). Therefore, I examined and coded the artifacts based on the content components of substance (e.g., audience, voice and tone, sources, topics, messaging) and structure (e.g., platform, medium, and modes) (Halvorson & Rach, 2012). In terms of genre, I added on an additional component of function: how the genre was intended to complete the organization's actions. For people, I looked at the workflow and governance in terms of activity theory. I used Engeström's (1999) second-generation model of activity systems to look at how the UCSB Admissions Office working on multiple platforms had changed the composition process for the organization. I examined its work practices for the division of labor, community, rules, and tools.

Coding of Artifacts and Interviews

After transcribing the interviews into an Excel spreadsheet, each interview response was coded. Codes derived both from the literature and from analysis of the interview responses. Coding went in phases. In the first phase, the collected artifacts from the multiplatform genre set were analyzed and coded based on codes derived from the literature

or based on the content themes that emerged from analysis. Results from the initial artifact analysis were then used in questioning for the interviews. In the second phase, my artifact analysis codes were revised based on the interview responses I received. In the third phase, I coded the interviews based on codes derived from the literature and from themes that emerged from the responses. In the fourth phase, I coded the interview responses to how they applied to previous or past composition strategies for multiple platforms. The final phase coded the interview responses into categories for answering the research questions in the results section.

Artifact coding. Genre artifacts in the multiplatform genre set were coded for their substance, structure, and intended function. Some codes derived from the literature and others arose from themes that emerged from analysis of content. Not all artifacts were analyzed in the same way. Artifacts produced by the Admissions Office were analyzed using an Excel spreadsheet, which was created to show the differences and similarities between editions of genre artifacts. Social Media platforms (Facebook, Instagram, and Twitter) were analyzed for the themes and topics of content posted.

In addition, the still images and words were counted and compared between editions to mark if the amount of images or linguistic text had increased or decreased. For the Campus Admission Presentation, the number of slides was also compared as well as the amount of text in the notes section of each slide. For the Campus Overview Video, the duration of the video was compared between editions as well as the audio statements, video images, and titles used in the slide.

The linguistic text was coded to compare between editions for subject topics and messaging, with particular regard to the university identity themes presented. Topics were

labeled by their heading titles in the editions for comparison. Messaging for university identity themes was also derived from analysis of the text and from interviews with informants. Six major themes developed for university identity based on analysis:

- Beauty (of the location)
- Community
- Outcomes
- Research
- Service
- Teaching

Content was also coded if it was new, revised, expanded, or remained the same from a previous edition or between artifacts (i.e., had the content been used in two consecutive editions of the same artifact, or had it appeared in two different genre artifacts of the current multiplatform recruitment genre set).

- Revised
- New
- Same
- Expanded

Social Media artifacts (Facebook, Instagram, and Twitter) were analyzed differently. Image and linguistic text posts were coded for content topics and themes that derived partly from analysis. Codes for topics and themes for social media were the following:

- Admissions advice (e.g., personal statement writing advice, such as “Use I, no slang, no acronyms, no quotations, don’t repeat prompt”; transfer studies to prepare for admission)

- Alumni news and topics
- Awards/ranking/admittance rates
- Campus events (e.g., sports, arts, speakers, announcements, student groups)
- Career (e.g., college fairs and jobs)
- Environment and cycling
- Interaction (e.g., asking for permission to use responses in materials)
- Study abroad

Interview coding. Interview coding used many sources from the trade and peer-reviewed literature as well as codes that emerged from analysis (see Table 3).

Table 3

Codes and Sources

Term	Source
Channel	Halvorson & Rach, 2012; Kissane & Halvorson, 2011
Community (Activity Theory)	Daniels, 2001; Engeström, 1999
Content	Abel & Bailie, 2014; Bailie & Urbina, 2013; Halvorson & Rach, 2012
Content Management System	Bailie & Urbina, 2013; Clark, 2016; Halvorson & Rach, 2012; Wachter-Boettcher, 2012
Content Strategy	Abel & Bailie, 2014; Clark, 2016; Halvorson & Rach, 2012
Core Strategy	Halvorson & Rach, 2012

Division of Labor	Daniels, 2001; Engeström, 1999
Genre Set	Bawarshi and Reiff, 2010; Bazerman, 2004; Devitt, 2008; Spinuzzi, 2004
Guidelines	Halvorson & Rach, 2012
Governance	Abel and Bailie, 2014; Bailie & Urbina, 2013; Halvorson & Rach, 2012
Lifecycle	Abel and Bailie, 2014; Bailie & Urbina, 2013; Halvorson & Rach, 2012
Messaging	Bailie & Urbina, 2013; Halvorson & Rach, 2012
Mode	Bezemer & Kress, 2008; Jewitt, 2013; Kress, 2009.
Platform	Halvorson & Rach, 2012; Lüders et al. 2010
Reuse	Abel & Bailie, 2014; Bailie & Urbina, 2013; Wachter-Boettcher, 2012
Rules	Daniels, 2001; Engeström, 1999
Sources	Halvorson & Rach, 2012
Stakeholder	Halvorson & Rach, 2012
Structure	Halvorson & Rach, 2012
Tools	Daniels, 2001; Engeström, 1999; Halvorson & Rach, 2012
Topics	Halvorson & Rach, 2012

Voice (and Tone)

Halvorson & Rach, 2012

Workflow

Halvorson & Rach, 2012

The following codes were derived from analysis of the interviews:

- Challenge
- Expression
- External factors
- Financial
- Internal factors
- Legal
- Microtheme
- Technology
- Theme

Chapter 4

Content Substance

In this chapter, I will answer my first research question by analyzing the changes to the content substance of the genre artifacts. In the composition practices model framework, content was divided into its substance and structure (see Figure 4). The substance for the individual artifacts and the genre set was divided into audience, messaging, topics, purpose, voice and tone, and sources. Structure, which I will discuss in Chapter 5, is made up of its platform, medium, modes, organization, and layout.

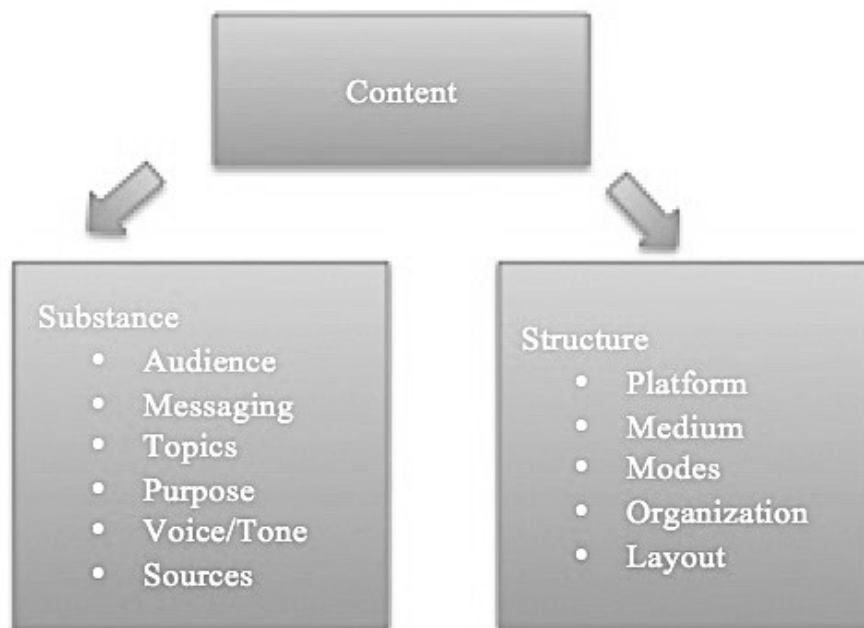


Figure 4. Content can be divided into its substance and structure.

Research Question

1. How did composing for multiple platforms affect the substance of the artifacts for its recruitment genre set?

To begin answering this research question, I looked at why the Admissions Office wanted to change the substance of its artifacts for its recruitment genre set, the problems that UCSB and the UCSB Admissions Office were facing in recruiting students to apply, and the new plans the Admissions Office developed based on the analysis of the stakeholders' needs. I then looked at the how the new content strategy to recruit students to apply to UCSB changed each area of the content substance from its recruitment genre sets of previous years to the recruitment genre set for the 2015-2016 academic year in the areas of audience, purpose, voice and tone, messaging, topics, and sources of content. The bulk of this chapter will explore the changes made to the topics in which the UCSB Admissions Office developed six major themes and numerous microthemes to create consistency and variety in the content of the genre artifacts. By the end, I will show that by changing the strategy for the substance of the artifacts, the substance became more consistent across all mediums and platforms when focusing on a limited number of themes. I will also show the substance became less redundant by placing a focus on the visual mode and expressed more variety in its examples through microthemes.

Problems Challenging the Content Strategy

In 2014, the Admissions Office was facing two new challenges to its old content strategy of providing information to apply to the UC system. The office had an internal challenge coming from the UCSB itself, which had hired a new Associate Vice Chancellor for Public Affairs and Communications in 2012 to help “enhance awareness” of the university. These challenges meant the Admissions Office would have to change the substance of its content to promote the UCSB campus more. Externally, the Admissions Office faced the challenge of responding to several on-and-off campus incidents that took

place during the 2013-2014 academic year. These campus incidents put UCSB in a negative light, affecting its regional and national reputation. Since the Admissions Office was the most public facing of the university offices, the office had to come up with a response to counteract the negative reputation and promote a positive image to the university stakeholders. Furthermore, the university had a third challenge in its continual reputation as a “party school”— a reputation the UCSB Admissions Office and the Public Affairs Office had been trying to counteract for years.

Challenge One: Rebranding Efforts of UCSB

In 2012, as part of an overall rebranding initiative by the UC university system, UCSB hired a new Associate Vice Chancellor for Public Affairs and Communications. The Chancellor of UCSB, Henry Yang (2012), stated in a memo to the university that the goal of this new position was to “strengthen [the] university communications and [the] collaborative efforts across campus to enhance awareness of UC Santa Barbara's leadership in research, education, and public service.”¹¹ According to the newly hired Associate Vice Chancellor of Public Affairs and Communications, the intention had been to start rebranding UCSB in his second year. According to him, rebranding normally takes a year and a half to two years to complete and begins with a renewed website for the university.

In addition to this new leadership, rebranding would bring changes to all communications, not only those genre artifacts produced by Admissions Office. The result would be a change in messaging, a refreshed graphic design, and possibly new slogans and logos. As part of the rebranding process, the campus hired an outside marketing agency, SimpsonScarborough, to survey stakeholders, and two branding agencies, Tolleson Design

¹¹ For full memo, see <https://chancellor.ucsb.edu/memos/details.cfm?v=5a1c1f31bd4d672e6d93fec860bfc84c>

and Marshall Strategy, to help with the redesign of the UCSB website and other publication materials.

As part of this rebranding process, SimpsonScarborough, a HigherEd marketing agency, helped the Admissions Office learn more about UCSB's stakeholders' needs in terms of content, modes, design, and messaging for creating the genre artifacts in its multiplatform genre set. As the School Services director stated: "We also used a marketing firm to tell us a little more about the point of view of constituents who aren't talking to us. Tell me about that 17-year-old who didn't apply to UCSB, that I don't have access to. Tell me about what faculty think. Tell me about what alumni think."

Challenge Two: Five On- and Off-Campus Incidents

The Admissions Office also faced an external challenge to its content substance from five negative incidents that transpired on and off campus during the 2013-2014 academic year. These incidents put the safety and health of the student population in question. Starting in fall 2013, in the adjacent town of Isla Vista, where the majority of the UCSB student population lived, the first incident resulted in 225 people jailed and another 250 given citations during the annual Halloween celebration (Gerckens, 2013). In the winter of 2014, campus safety became an issue when a 19-year-old female student was brutally gang raped (Brugger, 2014). During the whole academic year, the health of students was continually at risk due to an outbreak of meningitis, which sickened four students, with one case so advanced that a student had to have his feet amputated (Cocca, 2013). In the spring of 2014, Isla Vista was once again in the news when police were assaulted and another 100 people were arrested at the annual Deltopia event (Welch, 2014). The most devastating event was a mass murder at the end of the academic year. A local community college student (who

attended Santa Barbara City College), over the course of one evening, brutally stabbed his three roommates to death and then went on a shooting spree on the streets of the Isla Vista, killing three more UCSB students and wounding fourteen others (Avila & Lopez, 2014).

As the Freshman Services Director explained: “That ended up being the tipping point for the campus realizing there needed to be a rebranding done. Not only from a defensive standpoint about the campus, but a proactive one. And so the office of Public Affairs did several focus groups and determined what our messaging needed to be at a campus wide level.”

Challenge Three: Party School Reputation

At the same time, the university was constantly coping with its image as a “party school” in the local and national press. UCSB had a perennial national reputation, at least since the mid-1980s, as a party school (Pandell, 2010). Publications like *Playboy* and the *Princeton Review* among others often ranked the university in the top 25 for party schools (Hayden, 2013; Minniear, 2011). As recently as 2013, the Princeton Review ranked UCSB as the number two party school in the United States (Hayden, 2013) (and at the time of this writing in 2017, UCSB was still ranked as high as number 11¹²) (see Table 4).

¹² See the College Atlas: <https://www.collegeatlas.org/top-party-schools.html>

Table 4

*UCSB's Party School Ranking According to the Princeton Review*¹³

List Year	Ranking
2012	5
2013	7
2014	2
2015	3
2016	6
2017	11

The academics of the school and the ability of students were put into question. Outsiders perceived UCSB students as low-achieving partiers at a resort school, despite the fact that incoming students had an average GPA of 3.98 and were in the top 10% of their graduating classes (Quiambo & Wenzke, 2013). The party school reputation was so well known that the Admissions Office personnel reported that parents always brought it up on campus visits. Therefore, the university and the Admissions Office felt it was necessary to counteract that image with proactive communications. As the Freshman Services director explained: “We can’t control what’s on the web about us or what people are saying on *College Confidential*, but we can control [the Admission Guide] and ... how we want to be portrayed positively: research focus, our academics, that kind of thing.”

¹³ See the College Atlas: <https://www.collegeatlas.org/top-party-schools.html>

Analysis

Analysis of the composition practices involves looking at the audience for the content, content substance, channels for publication, and the work practices of the organization. Halvorson and Rach (2012) call this the internal and external impact factors. Internal impact factors look at how the organization affects its own content, while external impact factors considers how users and competitors influence the content (Halvorson & Rach, 2012). In this section, I will focus on the external impact factors of the stakeholders. Throughout the rest of the result chapters—Chapter 5, Chapter 6, and Chapter 7—I will also discuss the analysis of the previous genre sets’ content substance, content structure, work practices, and intended function of the artifacts in order to show how the new strategy influenced changes to the composition practices.

Stakeholder Analysis

To develop more effective substance, the Admissions Office analyzed its stakeholders to determine what these content users were interested in and then developed a plan to give the content users this desired content while still meeting the Admissions Office’s goals for getting students to apply to UCSB. As the Visitor Center director stated, this balance lay between “what the public has indicated they want...while also getting out our message.” The director explained the Admissions Office goal was to “meet [the stakeholders] where they’re at, while not sacrificing what we think they should need to know about the campus.” She also indicated this balance could sometimes be a challenge because the stakeholders “don’t always agree about what we think they need.” The School Services Director elaborated on this process, and also how it increased the emphasis on the visual mode, stating that it was “a

little bit of that coordination...which changes who we visit, it changes what we say, how we say it, and visually how it's displayed.”

In order to establish its stakeholder needs, the Admissions Office gathered information about its stakeholders from three sources: 1) surveys conducted on people who came on campus visits (parents, students, alumni, etc.); 2) feedback received from admissions staff over the course of the year (e.g., Admission Counselors, Tour Guides), and outside research from the SimpsonScarborough HigherEd marketing company. After reviewing the marketing research, the Admissions Office found recurring themes for the content needs of all its individual stakeholders: parents, prospective students (freshmen, transfer, or international), counselors, and campus stakeholders. Based on this analysis, the Admissions Office changed the topics of its content substance in terms of themes and microthemes to support its new messaging (see Table 5).

Table 5

Stakeholder Needs Determined From Analysis

Stakeholder	Content Needs
Freshmen Students	Community (student life, residential community, sustainability), Service (volunteer opportunities), Beauty
Transfer Students	Outcomes, Application Information (course transferability, college costs), Beauty
International Students	Community (residential community), College Rankings, Beauty
Parents	Outcomes (jobs after graduation), Academics, Application Information (housing, costs), Beauty
Counselors	Outcomes (return on investment), Beauty
Campus Stakeholders	Community (balance between academics and quality of life), Beauty

Analysis of Student Needs

Freshmen needs. For freshmen, the Admissions Office saw in its data analysis that the incoming high school students could be persuaded by content that pertained to student life, community at the university, performing service, and sustainability. The Social Media Coordinator explained the need to emphasize community service: “Students really want to become a part of a university family and we highlight that a lot.... Students are interested in

giving back to the community and knowing what volunteer opportunities are out there.” The Communications Coordinator echoed this thought about student life, stating the “residential community” at UCSB was a big draw for students “because students who don't live in this area—if people leave on the weekend—who are they supposed to be friends with? ... A lot of people stay on campus over the weekend. And that's a big draw for students.” Likewise, students were interested in sustainability. The Communications Coordinator explained that students wanted to be part of a “community that cares about environmentalism and sustainability. That's a big draw for UCSB.”

Transfer student needs. The Admissions Office saw in its data analysis that the Transfer Student stakeholders had different needs than high school students and it would take different topics to persuade them. The typical transfer student in California was a student who enrolled in a four-year college after completing two years at a local community college. This group could also include out-of-state students. As a whole, since these students entered as juniors, transfer students tended to be older (20 and up) and more non-traditional (e.g., transfer students might have families or might be veterans who had finished their military service). The Admissions Office found that transfer student stakeholders could be persuaded with content about course transferability, college costs, and outcomes. Basically, transfer students wanted to know how much the tuition was and if the degree would get them a job upon graduation. As the Communications Coordinator stated, transfer students were concerned with “finances; they might already have a family; they might be worrying about course transferability.... They care about: ‘Is this class going to transfer?’ and ‘Can I get my degree in two years from UCSB?’”

International student needs. For international students, the Admissions Office saw in its data analysis that two of the biggest draws were university rankings and community. As the Communications Coordinator stated: “In general, with international populations, they love rankings. It really matters. They want to go to a high ranked American school. That's a big draw for them.” Likewise, the university community played an important role in persuading them to apply. The Communications Coordinator explained that international students like the “residential community. That's part of the community that's also really relevant for international students. Your friends aren't going to leave you on the weekends.”

Analysis of Parent Needs

The Admissions Office found parents could be persuaded by topics that included “the essentials,” such as housing, costs, academics, and student outcomes after graduation. As the Communications Director explained, parents wanted “the nuts and bolts. Financial aid and Housing....What am I paying for and why is it important?” The School Services director elaborated on the need to know outcomes: “If you're looking at the cost of attendance for UCSB, the question of whether or not a family wants to invest and that is now reflected more in, ‘How will that investment pay off?’ It's a valid question for any student, parent, counselor to ask.”

For academics, parents were interested in how students would get academic support on campus and if their sons and daughters would have real research opportunities in the lab. In terms of support, parents wanted to know if there was tutoring or other services that would help their children to overcome difficulties or to excel in their studies. These content needs of the parents resulted in an emphasis on the major themes of outcomes and community in terms of information about housing on campus and costs of enrollment.

Analysis of Counselor and College Advisor Needs

The Admissions Office also determined the needs of admission high school counselors and college advisors. The role of high school counselors and college advisors was to inform prospective students about their university choices and how to apply to UCSB (and other schools). Since counselors and advisors played a pivotal role in persuading students to apply to UCSB, the needs of these stakeholders also influenced the substance of the genre artifacts. One of the biggest needs for counselors was to know about the outcomes for attending UCSB, or the return on investment (ROI), so they could persuade prospective students it was worthwhile to attend. As the School Services Director stated, this group was interested in “The ROI factor ... Where our students go off to. How they are successful.”

Analysis of Internal Stakeholder Needs

The Admissions Office also took feedback from its internal stakeholders—enrolled students, faculty, Admissions Office staff, and campus tour guides—on how to persuade prospective students to apply to the university. One major theme that came from internal stakeholders was the importance of “Community” at UCSB and how this feeling of community had been important for them to feel a part of the university. The Communications Coordinator explained why they came up with this theme: “A lot of students and tour guides have said that. Because we ask them when we interview them to be a tour guide.” Students explained that Community for them was a balance between academics and a quality of life that was not typical at other universities. As the Communications Coordinator clarified, the idea of Community was not only the idea of balance, but also a sense of cooperation rather than competition, which the internal stakeholders thought was unique to UCSB:

We found that people love the sense of community here. And that it's a very big draw for UCSB. Students like that there is a balance here. You can get the academics, but you can also get the social aspect. People here are friendly. You step on campus, people say 'Hi' to you. It's not cutthroat or competitive like Berkeley or other high-level schools where you're competing with others in your classes. It's where people are helping you in your classes. Everyone's trying to get ahead together.

Common Needs of UCSB Stakeholders

One final theme that came across from stakeholder surveys was the importance of the beauty of the location as an attractive selling point for the campus. Beauty turned out to be an important factor to all the stakeholders, not just one particular group. The School Services Director admitted they had neglected the beauty of their campus previously. "One of the things we realized was that a big selling point to all of our constituents was the location and we had been downplaying that..."

Changes Made to Core Strategy and Content Substance

After evaluating the stakeholder needs, the Admissions Office made changes to its content substance and content strategy. For the content substance, the office revised the purpose, voice and tone, messaging, topics, and sources of content so the genre artifact content would be more consistent across the genre set and so the topics would meet its stakeholders' needs. Overall, the substance of the genre artifacts changed from informational to persuasive.

Core Strategy Changes

Goals for previous recruitment genre sets. The previous goal of the recruitment genre set was to inform student stakeholders how to apply to the UC system, not specifically the UCSB campus. Therefore, only part of the previous content substance informed prospective students about UCSB. The Freshman Services Director explained the goal was “half advertising on behalf of UCSB and half making sure students got the information that they needed in order to be eligible and understand what those expectations were [to apply to the UCs].”

Goals for the 2015-2016 recruitment genre set. Based on stakeholder feedback and a need to counter UCSB’s negative reputation due to negative incidents, the Admissions Office changed its content substance to create a more positive image of the university. In conjunction with the UCSB campus and at the request of the Admissions Director, its message now focused on what made UCSB unique and emphasized what the office staff called “fluff” items. These “fluff” items were typical of University Viewbooks and not admissions recruiting artifacts, according to the Admissions Director. From interviews, staff described “fluff” items as information used to promote why the university was so great, such as the beauty of the campus location, school awards, and student profiles, and not facts about the admissions process. The Freshman Services director explained the change in strategy: “We really changed gears and switched our presentation to try and focus more on what makes UCSB unique and special, versus the nuts-and-bolts they could find on the website for any of the campuses or in any of our publications for this campus.” The change was to persuade students to come to UCSB and not just inform them how to apply to any UC campus.

Audience Remains Unchanged

One part of the content substance that did not change was the audience for the UCSB recruitment genre set. The audience for the revised genre artifacts in the recruitment genre set was the same as the audience for the previous recruitment genre sets. The Admissions Office created artifacts that would persuade the broadest audience so the best students would apply to the university and enroll. This audience included all prospective students (freshmen, transfer, and international), parents, college counselors and advisors, and campus stakeholders.

For recruitment, the Admissions Office staff stated regulations forbade them from encouraging specific student populations to apply to the university. In fact, all application information about race, gender, etc. was masked during application evaluations. The Admissions Office would only see such data after students had been admitted. Once students had been admitted, the university was allowed to unmask the demographic information and to encourage specific populations to enroll, known as yield. This obstacle to recruitment meant the Admissions Office had to create and manage two different genre sets over the Admissions Cycle: a recruitment and a yield genre set. While the yield genre set was not the subject of this study, the student stakeholders for these materials were various underrepresented groups (e.g., Black, Latino/a, Native American, Veterans).

Changes to the Content Purpose

Purpose for the previous recruitment genre sets. The old purpose for the content substance was to inform the audience about applying to UCSB. This method was often referred to by the Admissions Staff as “mechanical” or “nuts-and-bolts.” According to the Communication Coordinator, “nuts-and-bolts” information included “majors, statistics, A-G

requirements, the things that [students] needed to know.” The Freshman Services Director explained this purpose “was very mechanical, it was policy driven because we know that’s what students wanted.” In fact, the office staff became so proficient in their purpose of informing the audience that—according to the Freshmen Services Director—the UCSB Admissions Office gained a reputation among the UCs as being the most knowledgeable about the admissions process: “Counselors come to us and ask for information, because A) they knew we would have the answers, and B) because it was correct.”

Purpose for the 2015-2016 recruitment genre set. Changing the goals for its content to portray UCSB as a positive and unique campus also changed the purpose of the content. The purpose changed from composing content to inform stakeholders how to apply to the UC system as a whole to composing content that would persuade stakeholders to apply to UCSB specifically. The Freshmen Services director explained this purpose as: “This is UCSB and this is how amazing we are.” Likewise, the artifacts were intended to be part of a sales pitch as the Communications Coordinator explained, “selling who we are and why they should come here.”

Changes to the Content Voice and Tone

Mechanical tone of the previous recruitment genre sets. The old tone of the genre artifacts reflected the old purpose in that the content was more mechanical and focused on just the “nuts and bolts” of applying. For example, a slide from the Campus Admission Presentation had a page called “By the Numbers,” which listed the rankings of certain programs, class size ratio, and number of Nobel Prize winners. Likewise, the Admission Guide stated the exact same facts, such as the list of majors, the course requirements for applying, etc. The language was very direct.

Unique tone of the 2015-2016 recruitment genre set. In terms of expression, the Admissions Office composed the language of its artifacts to be more direct and unique. In terms of linguistic text, the School Services Director explained that their writers tried to “make it correct but keep in on a level that a 17-year-old can understand.” The Admissions Office also tried to make the vocabulary unique so its artifacts would not use the same terms overused by other UC campuses. For example, the Admissions Office refrained from using overused terms like “eco-friendly” and “green campus” in the content substance. As the Freshmen Services Director explained:

Most other campuses overuse those words. So they're good words. For example, like, ‘student life,’ ‘eco-friendly,’ ‘green campuses.’ So we found the similar word or term that meant what we wanted it to, in our case ‘sustainability’ What a lot of campuses do, even within the UC system, is that they take that word and they make it everywhere. They put it everywhere... So for example, for sustainability, our slide you won't hear us mention ‘green practices.’ We'll say our students initiated Earth Day... But after a while when so many campuses use the same words, it loses meaning. Every campus can say they're a ‘green campus.’

Changes to the Content Messaging

Messaging for the previous recruitment genre sets. The previous messaging of the genre artifacts reflected the old informative purpose. The main message the UCSB Admissions Office had for stakeholders was how to apply to the UC system. The secondary messages focused on what UCSB was like in practical terms: what it looked like, what students and faculty did there, and what the local community was like. Messaging was given out in terms of the linguistic text and the images used in the artifacts. Images of the campus

reinforced what UCSB looked like, what students and faculty did on campus, and what the surrounding community had for resources.

Messaging for the 2015-2016 recruitment genre set. The change in its goals and purpose influenced a new messaging strategy for the Admissions Office. In content strategy, messaging is the main idea you want the stakeholder to leave with after using your content (Halvorson & Rach, 2012). Previously, the main message across the artifacts for its recruitment genre set had been “how to apply to the UC university system.” However, with the change in strategy to promote UCSB, the purpose of the messaging changed to being persuasive and the main takeaway for stakeholders became “come to UCSB.”

The Admissions Office also had secondary messages. In content strategy, secondary messages support the primary message (Halvorson & Rach, 2012). Some of the persuasive secondary messages the office wanted its stakeholders to leave with were: receive a balanced educational experience, attend a school in an extraordinary location, and get a job after you graduate. As the Academic Services Director explained: “The biggest message is the balance of students, academically, socially...and the beauty of campus.”

Content Topics and the Introduction of Themes and Microthemes

Mechanical topics for the previous recruitment genre sets. The topics of the previous genre artifacts reflected the old informative purpose and tone. Content focused on applying to the different colleges and majors at UCSB, the UC admission process, housing, student support, and activities on the campus community. These topics (and examples) were similar from artifact to artifact, no matter which medium or platform this content was published on. The topics did not focus on the “unique” aspects of UCSB (in terms of beauty

of the location or the campus community) nor the “fluff” items, such as student profiles and alumni success stories.

Fluff topics for the new recruitment genre set. The biggest changes to the content substance for the Admissions Office were the new “fluff” topics the office developed to support its messaging consistently across platforms. The Admissions Office developed six major themes to keep the messaging of the content consistent. Three of the curricular themes—Research, Academics, and Service—came from the UC and UCSB mission statements. The three major extracurricular themes—Community, Beauty, and Outcomes—came from the analysis of stakeholder needs. In order to reduce redundancy, these six major themes were supported with different microthemes. Microthemes showcased “fluff” or promotional content about what UCSB students did on campus in order to persuade prospective students to apply (see Table 6) and the content was displayed through the modes of linguistic text, still images, speech, and video.

Table 6

Shared Themes and Microthemes of the Genre Artifacts

Theme	Microthemes
Research	Faculty Research
	Student Research
	Interdisciplinarity
Academics (aka Teaching, Education)	Interdisciplinarity
	Support for students’ success
	Accessibility to Faculty
Service	Community Service

	Local Employment
	Internships
Community	Student Community
	<ul style="list-style-type: none"> - Diversity - Residential - Sustainability
	Academic Community (same as Academics)
	Greater Community
	<ul style="list-style-type: none"> - Local partnerships: Pre-Health and Pre-Law - Domestic Residency - Study Abroad (Global Presence)
Beauty	Geography
	Location
	Outdoor Activities
Outcomes	Career Development
	Entrepreneurship
	Graduate Programs
	Alumni

Establishment of Six Major Themes to Support Content Messaging

Mission statements provided three curricular themes. The Admissions Office derived three major curricular themes from university mission statements: Research, Academics, and Service. At the UC level, the mission statement explained: “We teach,” “We do research,” and “We provide public service”¹⁴ (see Appendix B for full UC mission statement). These three themes formed the backbone of the mission of university systems created in the University of California Academic Plan. The UCSB mission statement added further refinement in the way UCSB expressed these three major themes. Its mission statement spoke of Academics in terms of “comprehensive liberal arts,” Research in terms of a “culture of interdisciplinary collaboration,” and Service in terms of a “multicultural and global society”¹⁵ (see Appendix B for full UCSB mission statement).

Stakeholders provided three extra-curricular themes. Three major extra-curricular themes were derived from the stakeholder surveys and interviews: Community, Beauty (of location), and Outcomes. The idea of Community was important because it made the campus a welcoming place. The Social Media Chair, who was also a Gaucho Tour Guide and student, explained the unique community at UCSB: “I feel that UCSB is very unique in that it has a community, it has academics, and it has this wholesome healthy attitude that you don't find at a lot of schools.”

Another major theme was Beauty, which could be equally thought of as location, geography, or landscape. The UCSB mission statement referenced this theme as “a living and learning environment like no other” and that UCSB draws “inspiration from the beauty and

¹⁴ See the UC Mission Statement at <http://ucop.edu/uc-mission/index.html>

¹⁵ See the UCSB Mission Statement at <http://www.ucsb.edu/mission>

resources of [its] extraordinary location at the edge of the Pacific Ocean.” The Communications Coordinator explained, “our location is such a huge asset” to stakeholders.

Finally, the last major theme was Outcomes. This answers the stakeholder question: Will I get a job after graduating from UCSB? The Outcomes theme was added in because it was what parents, transfer students, and counselors had indicated weighed in its decisions when choosing to apply to a university.

Establishment of Microthemes to Support Six Major Themes

The Admissions Office then developed microthemes to portray each theme differently in order to reduce redundancy across the platforms. As part of its strategy, all these themes and microthemes had to be made tangible in the genre artifacts in order to persuade student stakeholders to apply to UCSB. Therefore, an action had to take place that a stakeholder could visualize. This action-oriented focus resulted in an emphasis of the visual mode (still images and video) in its examples. The Freshman Services Director explained it this way:

So once we figured out what the pillars were, we thought about what kind of microthemes. For example, how do we demonstrate community? Student organizations, [etc.]. When we wanted to go with this more visual expectation, what we realized was that our picture inventory was almost negligent for a variety of reasons.

Curricular Themes

Research Theme Definition

The theme of Research was defined as what faculty and students did at the university, according to the UC mission statement, and also as a product provided to the people of the state of California. As the UC mission statement made clear, the university provides a “unique environment in which leading scholars and promising students strive together to expand fundamental knowledge of human nature, society, and the natural world” (see Appendix B for full UC statement). UCSB defined the theme of Research in its mission statement as its national and international impact as well as what students did on campus. The UCSB recruiting artifacts explain Research as “the exciting opportunity to collaborate with faculty members on original research and creative projects in a wide variety of disciplines.”

Research Microthemes

Microthemes for Research focused on faculty research, student research, especially through the idea of interdisciplinarity. As the Freshman Services Director explained: “Faculty research is different than student research. So those are two actually two different microthemes. [For] the faculty research component... the action item there is access to interdisciplinary approaches.” For example, to visualize faculty research in the Campus Admission Presentation, the Admissions Office presented visual examples of world renowned researchers, like a photo of Nobel prize winner Shuji Nakamura, and images of national research institutes, such as the Kavli Institute for Theoretical Physics, to demonstrate UCSB’s national impact in research.

For faculty research, the microtheme was labeled Identities in Research, in which the Admissions Office would show the image of a particular professor on the screen in the presentation or on a page in a paper-and-ink brochure. Implicitly, the images in its recruitment artifacts showed interdisciplinarity and diversity at the same time, as the images showed men and women, young and old, diverse ethnicities, and the research fields of STEM and SHEF. For example, one artifact showed the image of Gaye Theresa Johnson, a woman of color in the Black Studies department, who worked on the interdisciplinary issues of racism and economics (see Figure 5).



Figure 5. Interdisciplinary faculty members are emphasized in the genre artifacts.

For student research microthemes, the action items were interdisciplinarity and research opportunities for students. In the Campus Admission Presentation, the action item of interdisciplinarity was shown with the image of a male biochemistry major who worked in the Psychological and Brain Sciences department, and a female student who had interdisciplinary research interests, majoring in the biological sciences and minoring in Spanish. In terms of student research opportunities, the Admissions Office wanted to show

that UCSB students had more research opportunities than other universities. The Communications Coordinator explained: “An undergraduate student is going to get into a lab more easily than a school that has more of a graduate focus. Because you just need students to get in the labs. Whereas a school that isn't balanced, like we are, doesn't have as many undergraduate research opportunities.” So on its platforms, such as the paper-and-ink Admission Guide, the Admissions Office emphasized in captions that “50% of UCSB students conduct research,” while showing images of students working in labs or conducting research outdoors (see Table 7).

Table 7

Many of the Artifacts Featured Images of Students Conducting Research

 <p>Student Research</p> <p>Jason Gilbert • Biochemistry-Molecular Biology, B.S.</p> <p>www.admissions.ucsb.edu</p>	
<div> <div> <h3>RESEARCH</h3> <p>From ocean physics to brain imaging, UCSB students have the exciting opportunity to collaborate with faculty members on original research and creative projects in a wide variety of disciplines. Learn more about UCSB's many research units and centers at www.research.ucsb.edu.</p> </div> <div> <p>\$150,000 In grants and funding to support undergraduate research each year</p> </div> <div> <p>600+ active inventions have resulted from UCSB research</p> </div> <div> <p>50% of UCSB students conduct research</p> </div> <div> <p>11 national institutes and centers at UCSB, several of which are funded by the National Science Foundation</p> </div> </div> <div>  </div>	

Academics Theme Definition

From the UC mission statement, the theme of Academics (sometimes referred to as teaching or education) was focused on three essential areas: educational programs, skills, and contributing prepared people for the workforce (i.e., Outcomes). As the UC mission statement made clear, the UC university system provides instructional programs to “transmit knowledge and skills to students,” which “provides individuals with the tools to continue intellectual development over a lifetime and to contribute to the needs of a changing society,” and, finally, that this education “helps create an educated workforce that keeps the California economy competitive” (see Appendix B for full mission statement). The UCSB mission statement speaks about Academics in three ways: content of learning, interdisciplinarity, and society. Specifically, UCSB says it “provides a comprehensive liberal arts learning experience” and that its academic community is “characterized by a culture of interdisciplinary collaboration that is responsive to the needs of our multicultural and global society” (see Appendix B for full mission statement).

Academic Microthemes

Three of the microthemes that the Admissions Office developed to show Academics for students were interdisciplinarity, support for students’ success, and accessibility to faculty. In terms of interdisciplinarity, the Freshman Services Director explained: “The goal is to force students to realize they're not going to be in one department isolated to that particular area, and that the general education courses they'll have access to all implies an interdisciplinary approach to learning.” To emphasize interdisciplinarity, the Admissions Office included images and short bios of students who were enrolled in double majors or who were doing research in interdisciplinary departments.

The other microtheme of Academics was the support for students on campus to succeed. Support was displayed with a visual and aural testimonial in the Campus Overview Video, where one student stated: “You will find a tremendous support system here at UCSB. If you're having trouble, you can go to CLAS. A free tutoring system” (see Figure 6). Students in the video also mentioned the interdisciplinarity of the academics and the accessibility of the faculty. In terms of linguistic text, the Admission Guide to Freshmen and Transfer Students showed a list of various academic support services on campus and that students had access to faculty: CLAS (Campus Learning Assistance Services), Office Hours (with faculty and teaching assistants), FRAP (Faculty Research Assistance Program), URCA (Undergraduate Research and Creative Activities), DSP (Disabled Students Program), and Guardian Scholars (supporting students from the foster system). This emphasis on support was also why the Admissions Office chose to include images in its genre artifacts featuring students and faculty in the office together. To provide variety, these examples were unique for different platforms and mediums (see Figure 7).



Figure 6. Support services for students are emphasized in the Campus Overview Video.



Figure 7. Faculty and students are featured together on the Admissions Website.

Service Theme Definition

The major theme of Service was expressed in different ways by the UC system and UCSB. The UC mission statement explained Service as the system’s efforts in research (e.g., through public service programs, industry partnerships, and sharing the results of its research), its facilities and offerings (e.g., by providing libraries, community spaces, and entertainment), and by its students in public-school partnerships, especially through student teaching (see Appendix B for full mission statement). On the other hand, UCSB’s mission statement spoke of Service in terms of serving the “needs of a multicultural and global society” (see Appendix B for full mission statement).

Service Microthemes

The Admissions Office blended the two mission statements ideas of Service in the microthemes of community service, local employment, and internships for students. The microthemes were explained in linguistic text as local community internships in law, health, and education, as well as participating in community organizations and taking on leadership opportunities available across campus. The Campus Admission Presentation displayed content about students performing service in “Pre-Law” (placements working in local policy,

law enforcement, lawyers and litigation, courthouses), “Pre-Health” (field experience and observation hours at two of Santa Barbara hospitals, among multiple clinics) and “Teaching Preparation” (placements and observation hours in local schools). The Admission Guide also noted that students performed service as part of the idea of the “Scholarship, Leadership, and Citizenship program”, and that there were “nearly 60 campus clubs and organizations dedicated to service,” with “more than 9,000 students” who volunteered every year. In addition, the Admissions Office included images of students engaged in service activities and being part of campus organizations (see Figure 8).



Figure 8. Service was emphasized through images and linguistic text.

Extracurricular Themes

Community Theme Definition

The Admissions Office defined Community as three overlapping communities. At the heart there was the Student Community, followed by the whole Academic Community on campus, and finally the Greater Community outside of UCSB (see Figure 9). Each community will be defined below. Community was the one theme derived internally from

input from the campus faculty, staff, and students and was meant to show the uniqueness of UCSB. It was also a very important theme, according to the Public Affairs Digital Officer who stated: “We want to make sure we're promoting community.”

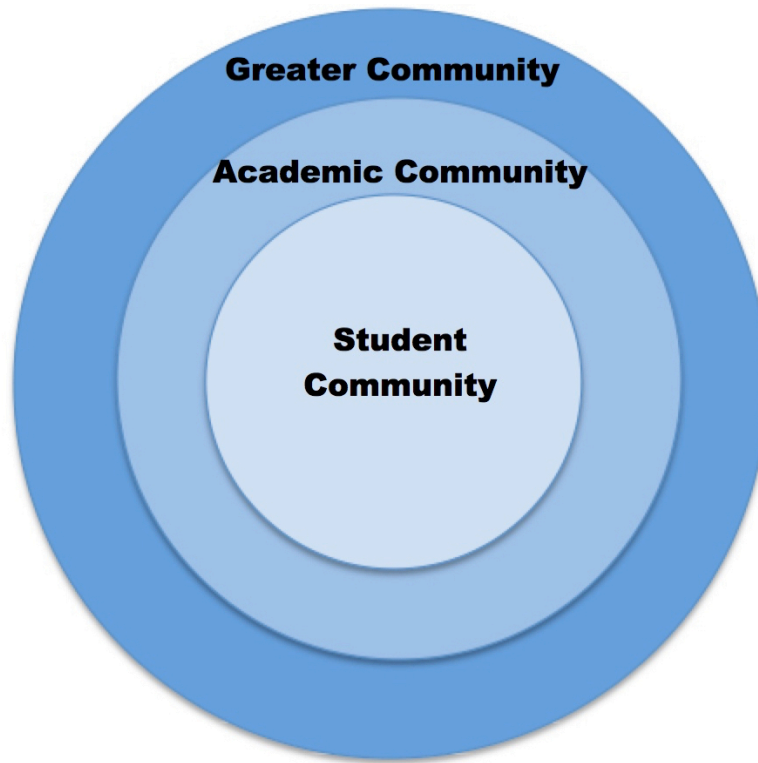


Figure 9. The theme of Community had three levels.

Community Microthemes

Student Community microthemes. Student Community represented the non-academic community and student life on campus. This aspect of community had many microthemes, as the Communications Coordinator pointed out: “A diverse community, a community that travels abroad together, a housing community, a residential community is a big one [and a] community that cares about environmentalism and sustainability.” These microthemes were showcased in the various genre artifacts in captions, text descriptions, or still images of student life, diversity on campus, residential campus, and sustainability.

For student life, the Admission Guide for Freshmen and Transfer Students had sections with content titled “Student Life and Campus Community,” which focused on an active student body. This microtheme was also expressed in the Campus Overview Video by one student who talked of the community of sports: “I belong to the field hockey team. It's such a family which motivates me on the field but also off the field” (see Figure 10).



Figure 10. Sports are an example of the student life and community.

Diversity was another important facet of the Student Community. The Admissions Office expressed diversity in terms of education abroad and the student population on campus. In the campus video, one student spoke of study abroad: “The breath of opportunity here is amazing. I had the opportunity to study abroad in the Prague in the Czech republic.” Likewise, students were happy with the diverse student population on campus, as one student stated in the video: “The diversity on campus makes me feel like I'm at home.” Likewise, the Campus Admission Presentation showed still images of students studying or being active in other countries, as did the Instagram channel.

A residential campus was also part of Student Community. The Admission Guide supported this idea with facts in its artifacts stating, “18,000 students live within one mile of campus,” and included images of the residential halls (see Figure 11). Students in the Campus Overview Video gave an example of what a residential community meant for their life in terms of social life and friends. One student stated: “You create a family here. Some of the friendships here are going to last a lifetime.”



Figure 11. The residential campus as shown in the Campus Admission Presentation.

Finally, Student Community was expressed as the campus and students being environmentally friendly and promoting sustainability. As the Freshman Services Director explained: “With sustainability we wanted to focus on student sustainability. So we came up with a range of examples that we could use from student practices to recycling programs to composting to, you know, the fact that most of our seafood in the dining hall is sustainable.” This example was supported in the Admission Guide with the description: “local, sustainable dining options.” In the Campus Admission Presentation, the slides showed solar panels to emphasize UCSB’s sustainability (see Figure 12).



Figure 12. Solar panels show UCSB’s commitment to sustainability.

Academic Community microthemes. The Academic Community represented a student’s academic life on campus and this theme overlapped with the major theme of Academics. The Freshman Services Director explained Academic Community as “what [students] do in their classes, their interaction with faculty; so it's the Academic Community in which students find themselves. So this could be majors and minors, things like that.” For the artifacts, the Admissions Office included a list of what majors were available on campus in the paper-and-ink publications and Admissions Website. The Admission Guide also showed students studying in the library (see Figure 13).



Figure 13. Students in the library shown as an example of Academic Community.

Greater Community microthemes. The Greater Community included the local Santa Barbara community and the global community that interacted with the campus through study abroad and international students. Sometimes Greater Community overlapped with the major theme of Service. As the Freshman Services Director explained, the level of local community was about “How do we fit in relation to this bigger picture?” For this theme, the Admissions Office emphasized internships and local partnerships in the fields of Pre-Health and Pre-Law as action items.

Global community was also expressed through textual content and still images about the campus’s Global Presence. Global Presence was the reach UCSB had across the nation and into the world and what students did as part of that. As the Freshman Services Director explained: “Global Presence is tied to community but it’s very specifically the action item of studying abroad” (see Figure 14) or domestic exchange. The Freshman Service Director elaborated: “We really, really promote international exchanges and having access to either an abroad program or domestic residency, our internship program, like the DC program and the Sacramento program.” The director emphasized the world community was important because

UCSB wants “students to take a greater...be larger stakeholders than just the campus environment.” The genre artifacts supported this microtheme by showing images of students on their study abroad experiences or as part of their government internships in DC or Sacramento.

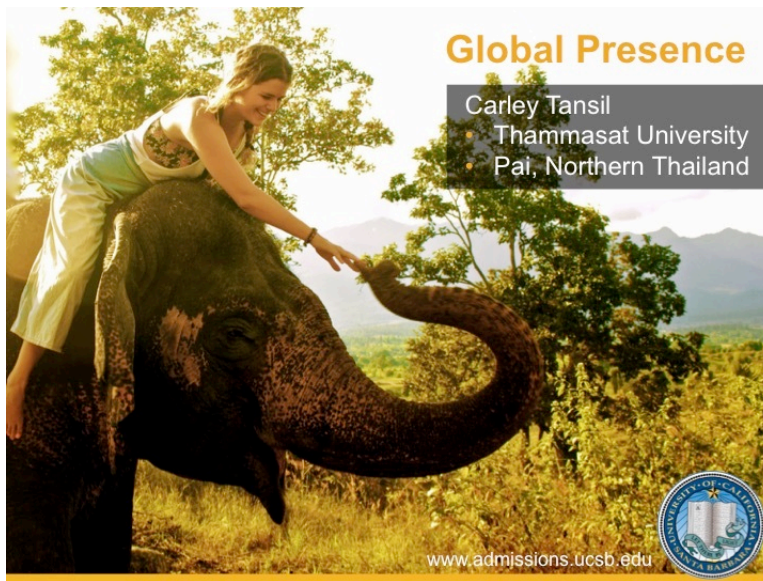


Figure 14. Students engage with the greater community in study abroad programs.

Beauty Theme Definition

Beauty was another extracurricular theme derived from stakeholder feedback. Unlike the other major themes, which were featured in both text and images, beauty was primarily a visual theme expressed through still images and video. Beauty included aspects of the campus geography, landscape, and location in Santa Barbara, as the campus was nestled between the Santa Ynez Mountains on one side and the Pacific Ocean on the other, and situated on a bluff. By extension, the beauty and location of UCSB provided opportunities for outdoor activities for students to engage in. Beauty was a persuasive selling point for UCSB, and the Admissions Office portrayed the campus beauty through various visual and textual examples of students enjoying the landscape.

Beauty Microthemes

The microthemes of Beauty were geography, location, and outdoor activities. The Admission Guide for Freshmen and Transfer Students described the theme of Beauty as “a world-class education in a picturesque seaside location” while the Campus Overview Video showcased Beauty with views of the campus architecture, aerial views of the campus situated on the bluff, waves crashing from the Pacific ocean, palm trees swaying, and students boating on the lagoon. In addition, the Campus Overview Video had a series of students describing the advantages of the location from the physical beauty of the landscape to the advantage for outdoors activities, which made the place fun. One student stated: “I love the geographic location of [UCSB]. We have hiking trails, the Channel Islands, a world renowned scuba diving site.” Another student noted the “eucalyptus trees, lagoon, salt water from the ocean,” and a third pointed out, “all this beautiful architecture. It really is paradise here. There are so many fun things to do here at [UCSB].” All the other genre artifacts featured one or more examples of Beauty, such as an aerial shot of the campus, Storke Tower, students on bicycles, or students with surfboards.

Outcomes Theme Definition

The last major extracurricular theme was derived from parents and transfer students who both wanted to know what they were getting for their money and from counselors who wanted to know how to sell the advantages of a UCSB degree to their advisees. Outcomes can be defined as what opportunities will result from earning a degree from UCSB, especially in the areas of employment and career success.

Outcome Microthemes

The Admissions Office showed Outcomes through the microthemes of career development, job placement, successful alumni, and skills. The Admission Guide for Freshmen and Transfer Students explained Career Development in terms of jobs and internships, student entrepreneurship (e.g., companies founded by UCSB alumni), sampling of UCSB employees, and top graduate programs for UCSB alumni. The Campus Admission Presentation put an emphasis on entrepreneurship and alumni, showing images of entrepreneurs and stating in the slide notes that UCSB was “an environment that helps foster student creativity and entrepreneurship” as well as graduating successful (and famous) alumni (see Figure 15).

GLOBAL REACH
UCSB's notable faculty and alumni have made research contributions with national and international impact.

NO. 10 among U.S. public universities (U.S. News & World Report Best Colleges ranking, 2015)	NO. 2 among the world's public universities (Centre for Science & Technology Studies at Leiden University, Netherlands, 2015)	NO. 37 among all the world's universities (Times Higher Education, London, 2014-2015)
 Professor SHUJI NAKAMURA won a Nobel Prize for Physics in 2014	 Alumna CAROL GREIDER won a Nobel Prize for Physiology/Medicine in 2009	
 Associate Professor GAYE THERESA JOHNSON received the Freedom Now Award in 2013	 Alumnus LOGAN GREEN co-founded the Lyft transportation company	
 Professor JOSEPH INCANDELA led the team that detected the Higgs boson particle	 Alumnus JOSÉ HERNÁNDEZ is a former NASA astronaut	
 Assistant Professor HUIJIA (RACHEL) LIN studies cyber security and hosted the 2015 CRYPTO International cryptography conference at UCSB	 Alumnus ROBERT BALLARD discovered the wreck of the RMS Titanic	

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Photo Credits: Johns Hopkins University, Institute for Exploration, Kimberly Ciro

Figure 15. Famous alumni in the Admission Guide exemplify the Outcomes theme.

The Admissions Office website posted profiles of successful alumni, featuring bios and still images, as well as a LinkedIn App that showed employers of graduated students,

their geographic locations, and fields of employment (see Table 8). Finally, the Campus Overview Video expressed outcomes in terms of skills, being employable, internships, and students getting jobs. As one dean expressed in the video: “UCSB graduates walk out of here with incredible skills that will lead them to a job. Skills to succeed.” The video even had testimonials from students about their opportunities. One student stated: “I’ll be working as a research development intern,” while another said: “I have a job after I graduate as a software engineer.”

Table 8

LinkedIn Application Shows Student Outcomes

<div data-bbox="253 869 753 1283"> <p>University of California, Santa Barbara</p> <p>Where students & alumni work</p> <table border="1"> <thead> <tr> <th>Company</th> <th>Count</th> </tr> </thead> <tbody> <tr> <td>Google</td> <td>351</td> </tr> <tr> <td>Kaiser Permanente</td> <td>350</td> </tr> <tr> <td>Oracle</td> <td>343</td> </tr> <tr> <td>Apple</td> <td>342</td> </tr> </tbody> </table> <p>See more • • • • LinkedIn</p> </div> <p><i>Responses from alumni who provided information to LinkedIn.</i></p>	Company	Count	Google	351	Kaiser Permanente	350	Oracle	343	Apple	342	<div data-bbox="863 869 1364 1283"> <p>University of California, Santa Barbara</p> <p>Where students & alumni live</p> <table border="1"> <thead> <tr> <th>Location</th> <th>Count</th> </tr> </thead> <tbody> <tr> <td>San Francisco Bay Area</td> <td>31,212</td> </tr> <tr> <td>Greater Los Angeles Area</td> <td>30,857</td> </tr> <tr> <td>Santa Barbara, California Area</td> <td>20,026</td> </tr> <tr> <td>Greater San Diego Area</td> <td>7,819</td> </tr> </tbody> </table> <p>See more • • • • LinkedIn</p> </div> <p><i>Responses from alumni who provided information to LinkedIn.</i></p>	Location	Count	San Francisco Bay Area	31,212	Greater Los Angeles Area	30,857	Santa Barbara, California Area	20,026	Greater San Diego Area	7,819
Company	Count																				
Google	351																				
Kaiser Permanente	350																				
Oracle	343																				
Apple	342																				
Location	Count																				
San Francisco Bay Area	31,212																				
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Greater San Diego Area	7,819																				
<div data-bbox="253 1396 753 1810"> <p>University of California, Santa Barbara</p> <p>What students & alumni do</p> <table border="1"> <thead> <tr> <th>Field</th> <th>Count</th> </tr> </thead> <tbody> <tr> <td>Education</td> <td>13,204</td> </tr> <tr> <td>Sales</td> <td>12,079</td> </tr> <tr> <td>Entrepreneurship</td> <td>10,531</td> </tr> <tr> <td>Research</td> <td>8,958</td> </tr> </tbody> </table> <p>See more • • • • LinkedIn</p> </div> <p><i>Responses from alumni who provided information to LinkedIn.</i></p>	Field	Count	Education	13,204	Sales	12,079	Entrepreneurship	10,531	Research	8,958	<p>A University of California education can be one of the most rewarding investments a student can make for his or her future. UC Santa Barbara is committed to helping students explore their financial options in affording a college education.</p> <ul style="list-style-type: none"> • 86% of recent UCSB graduates have either full-time or part-time positions • 71% of UCSB students receive some type of financial aid. 										
Field	Count																				
Education	13,204																				
Sales	12,079																				
Entrepreneurship	10,531																				
Research	8,958																				

Sources for the Content Substance

Another result of working on multiple platforms was the change in sourcing for the Admissions Office content. To be more effective with its persuasion on the various platforms, the Admissions Office had to create a tangible example for each microtheme. While the Admissions Office had no problem developing the linguistic content for examples, the staff found that providing visual content to illustrate the ideas was more of a challenge. As the Freshmen Services Director explained: “So one of the biggest challenges was if we're going with this very striking visual idea, we need visuals.” There were three sources of content for the genre set: in house, out-of-house, and user-generated.

In-house content. For in-house content, the Admissions Office had to build an inventory of visual assets. The office hired the UCSB campus photographer to take photos of campus events, purchased a DSLR camera for its staff to take high quality images, trained staff to use the camera, and asked its Freshmen Admission Counselors to take photos at the UCSB recruiting events. However, deciding to take photos and getting the right photos to illustrate a microtheme that showed what students did on campus proved difficult in terms of planning schedules, event timing, and legal waivers for photos. The Freshmen Services Director explained:

We had to plan ahead of time with those microthemes established. Where are we going to get a photo? What's our back up option? And if that doesn't work, if we take a photo and the kid doesn't want to sign the waiver, we can't use it. So there were a lot of factors that had to go on there. A lot of running around.

Out-of-house content. For out-of-house content, the Admissions Office purchased photos from the University of California stock of visual images and made requests to other

UCSB campus departments. The staff then had to evaluate the content to see if the images were campus related and also fit the themes and microthemes the office wanted to use to persuade its stakeholders that the university was unique. The Freshmen Services Director explained: “We contacted the UC [office] who has professional photographers and we took what inventory we could that was UCSB specific. We went through Student Affairs and purchased a large stock of photos from them. We reached out to departments.”

User-generated content. The Admissions Office also published user-generated content on some of its genre artifacts. User-generated content was published and promoted in its social media channels through Instagram and Twitter. Stakeholders’ tweets praising UCSB would be retweeted with permission from the original poster. Photos for Instagram were often submitted to the Social Media Chair via email from stakeholders. The Social Media Chair explained publishing user-generated content: “I will say when I don’t know what to post, I look to others from inspiration... If I don’t have anything much going on that week, I’ll kind of scour through the email account and see what pictures have been emailed to me, what might be appropriate.”

Conclusion

In this chapter on content substance, I set out to show how intentionally composing for multiple platforms changed the substance of the Admissions Office genre set in two major ways: the messaging became more consistent across platforms due to the focus on a limited numbers of themes, and the substance became less redundant as a result of the development of microthemes with unique examples for each medium. The result was all genre artifacts in the set now shared the same goal, purpose, voice and tone, messaging, and topics. All artifacts now supported the same six major themes: Research, Academics,

Service, Community, Beauty, and Outcomes. The content was also made unique by a change in voice and tone to deemphasize overused terms such as “eco-friendly” or “green campus” and instead use different and unique terms like “sustainability” to stand out from the UC campuses and other universities.

In terms of modes, the change in strategy placed an emphasis on the visual mode to create tangible examples for the audience. The idea was to visually show what students did on the campus for themes and microthemes. Every example needed to be expressed with a visual image. This visual emphasis in turn changed the way the Admissions Office sourced its content to create original examples to show what student life on campus was really like.

There are several possible implications for professional organizations composing on multiple platforms that can be derived from looking at the changes to the content substance in the Admissions Office recruitment genre set. First, to effectively persuade an audience on multiple platforms, an organization should set clear goals and understand the needs of all stakeholders. To achieve consistency in the messaging on multiple platforms, an organization should develop a focused group of topics that will be expressed in each genre artifact and on each platform. To reduce redundancy, these examples should be expressed through microthemes using different examples and different modes. In that manner, the organization can achieve its content strategy goals with its substance (in UCSB’s case persuading the stakeholders the university is unique and students should apply) and the stakeholders will receive their desired content in order to make decisions about the professional organization’s services (or products).

In terms of genre, there are implications for the use of major themes and microthemes for creating the content substance in multiplatform genre sets. The use of major themes can

create consistency in the content substance in genre sets by repeating the same information or concepts across artifacts and platforms. The use of microthemes, on the other hand, provides an opportunity for composers to provide variety in this repetition across platforms by using different and unique examples on each artifact to support the information repeated in the themes.

In Chapter 5, I will examine how changing the content strategy for the genre set changed the structure of the genre artifacts and how each artifact and each platform was used to reach specific stakeholders. I will also address how certain mediums and platforms allowed the Admissions Office to leverage the use of the visual mode.

Chapter 5

Content Structure

In this chapter, I will answer the second research question by analyzing the changes to the content structure of the artifacts in the recruitment genre set. In the composition practices model framework, content was divided into its substance and structure (see Figure 16). Substance was discussed in Chapter 4. This chapter will focus on the structure in terms of its platform, medium, mode, organization, and layout.

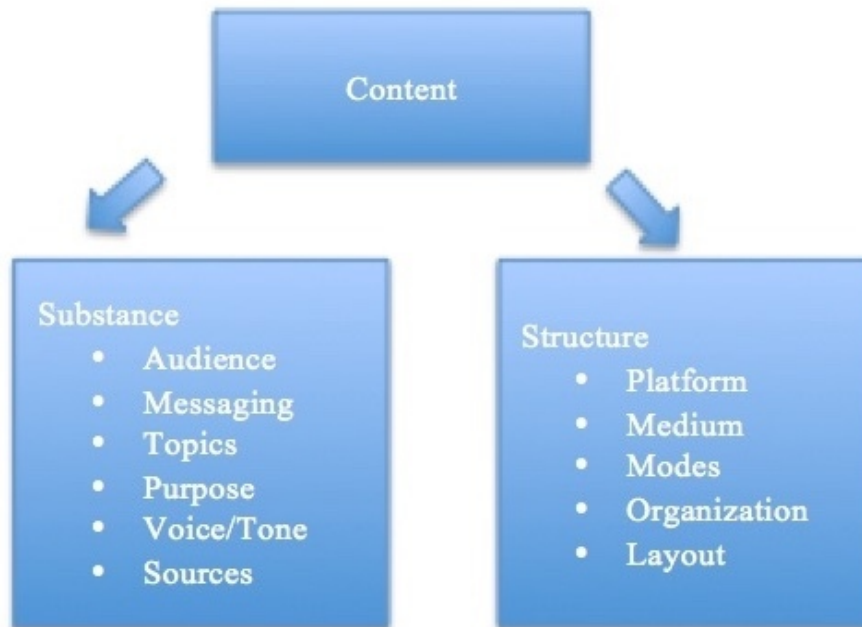


Figure 16. Content can be divided into its substance and structure.

Research Question

2. How did composing for multiple platforms affect the structure of the artifacts for its recruitment genre set in terms of genre and modes?

Understanding the structure of the genre artifacts is important because researchers have noted that a platform can both enable and limit a genre (Devitt, 2009; Müller, 2013). In this case, a producer choosing or creating a platform for a genre explains how the “typified

response is designed to solve” a recurrent situation (Müller, 2013, p. 258). Structure is also important when considering mode. Different platforms or mediums (especially digital ones) can also enable or limit modes (Domingo, Jewitt, & Kress, 2014; Lemke, 2005), sometimes referred to as “modal affordances” (Jewitt, 2013). In this view, the platform an organization chooses to employ can change the way users realize meaning through the modes (Lauer, 2009, p. 227). In terms of crossmedia, it is also important to understand how the different platforms work together and how users interact with them. For working together, the different platforms need to work together in an integrated way (Boumans, 2005; Erdal, 2011). Another concern for platforms in crossmedia is interaction with users. If individual platforms can have different interaction models for users, the differences can cause confusion and inefficiency. In order to solve these problems, organizations must create a consistent approach with how and when each medium or platform was used (Filgueiras et al., 2008) and how the platforms work together.

To answer how the structure changed, I compared the genre artifacts from the previous mechanical genre set to the new genre artifacts composed for the persuasive genre set and also interviewed the content creators about the changes made. My goal was to discover 1) how intentionally composing for multiple platforms changed the structure of each particular artifact, 2) how the use of a platform changed the genres created and the modes employed to emphasize topics, 3) what the interaction model for users was, and 4) how the platforms and mediums were structured to work together. By examining each artifact in terms of its platform, medium, modes, organization, and layout, I intend to show that each platform and medium was composed with its advantages and limitations in mind for the specific genre artifact and for how the genre artifact would operate in the set.

Content Examples for Structure

Before I detail the changes to the content structure, I must also point out that the structure also involved different content examples for each artifact. One of the Admissions Office's changes was a plan to differentiate each genre artifact in order to provide variety for stakeholders and to emphasize the visual mode in order to be more persuasive. As was mentioned in the previous chapter on substance, while the Admissions Office wanted to portray a consistent message supported by the same themes, the staff also wanted the examples for the microthemes to be different so that each artifact would offer a unique experience. The idea was that this visual emphasis would make the examples in each artifact more persuasive since these visuals provided new information instead of redundant information. The Freshman Services Director explained the idea of each artifact showing different examples:

As part of our [tour] presentation we have a video that plays beforehand. But the examples that are used in that video we do not use again in the presentation. So we have to be aware of the video content so that we're touching on the same microthemes but we are not using the same examples in our presentation.

The Admissions Office also decided that for each microtheme example used the content would need a visual, since images were powerful and resonated more with students and parents. As the Visitor Center Director stated, "A memorable image, a powerful image resonates more than a slide with facts." The Freshman Services Director agreed, explaining the visuals were important for "how the students can visualize themselves" at UCSB.

These microthemes were then either portrayed implicitly in the genre artifacts in terms of interdisciplinarity of faculty and students, or explicitly in terms of action items that

showed what students did on campus. The Freshman Services Director explained how implicit themes were demonstrated: “So in between the lines, while we're focusing on the fact that our faculty are really engaged in the research process, every example we have is interdisciplinary.” But even more important was showing what students did on campus to express the microthemes. The Freshman Services Director explained: “It's not something the campus is, it's something that students do. So it's an action item. So when we talk about sustainability in our presentation, you'll find that all the examples are student examples—it's what our students do.”

To examine the content structure of the recruitment genre set, I will explain the strengths and weaknesses of each platform and medium for its role in the set. I will also show how different topics or examples were emphasized in each artifact (by showing images and text taken from each Admissions Office artifact) and what modes were used to make those examples tangible to stakeholders.

Paper-and-Ink Platform

For the paper-and-ink platform, I will show how the structure of the two genre artifacts—the Admission Guide for Freshmen and Transfer Students and the International Student Guide—was changed in terms of genre and modes. I will show how the paper-and-ink platform enabled the following: 1) organizing the persuasive content to be the first thing stakeholders saw, 2) placing important application information in the gatefold for easy access to help sway users, 3) adding tabs to quickly find content to answer stakeholder questions, and 4) using infographics to easily visualize data. The content substance was also changed to reflect the different needs of each stakeholder group. In terms of the visual mode, I will show how the paper-and-ink platform allowed the Admissions Office to emphasize images more.

Finally, I will finish with how the paper-and-ink platform was made more cohesive when the Transfer Student Guide was eliminated from the recruitment genre set for playing a redundant role.

There were three principal paper-and-ink artifacts in 2015: 1) the Admission Guide for Freshmen and Transfer Students, 2) the Transfer Admission Guide, and 3) the International Student Guide. However, for the Fall 2016 admissions cycle, the Admissions Office decided to focus on just “one cohesive brochure” for domestic students that would serve both freshmen and transfer applicants. The Admissions Office decided to structure the genre set this way for two reasons. The first reason was to reduce redundancy because the information in the two guides was almost identical. For example, both guides described the campus, majors, colleges, and the major functions of UCSB, with the only difference resting in information pertaining to the transfer application. The second reason was due to limited resources. Printing one applicant paper-and-ink guide for both groups was more economical than to print a separate paper-and-ink guide for each. The Admissions Office ordered 150,000 copies of the paper-and-ink Admission Guide for Freshmen and Transfer Students each year. As the Freshman Services Director explained: “When it comes to the resource game, [the Admission Guide] has to carry a lot of information and be multifaceted. It can’t just be a one-stop or one-purpose publication. It has to have multiple functions.”

Admission Guide for Freshmen and Transfer Students

The Admission Guide for Freshmen and Transfer Students was the principal recruiting genre artifact for the Admissions Office for its domestic audience (see Table 9). It was referred to as the “lead piece” by staff since it was used in all recruiting efforts for high school students, transfer students, counselors, and parents. Each year, 150,000 copies were

printed for recruitment purposes. The 2016 publication cost \$29,402. According to the Communications Coordinator, the Admission Guide was the Admissions Office’s “biggest ticket item,” at 22% of its print budget, “which includes not only publications but also postcards, letterhead, envelopes, business cards, all swag purchases, t-shirts, manuals, cloth table banners, etc. (per personal correspondence, Jan 11, 2016). The amount the Admissions Office could pay influenced the number of pages printed, the quality of paper chosen, and colors used. As the Communications Coordinator explained: “Costwise we can’t make this too long or on really thick paper with a matte finish and all of these fancy printing things that other private schools I’ve seen do and I love... So if you’re printing so many copies, you have to keep your costs low.”

Table 9

The Admission Guide Was The Principal Recruiting Artifact

Fall 2015	Fall 2016
	

With the emphasis placed on persuading the audience and the use of the visual mode, the Fall 2016 edition of the Admission Guide became longer, added more words, and had almost twice as many images as the Fall 2015 edition (see Table 10). The office went from printing 25 images to 49 images and increased the use of linguistic text by about 31% (or almost 900 words). The Admissions Office also added more headings and subheadings with topics that would appeal to stakeholders.

Table 10

Comparison of Admission Guide Editions

	Size	Pages	Images	Words	Headings	Subheadings
Fall 2015	8.5 x 11	12	25	2,909	9	24
Fall 2016	8.5 x 11	16	49	3,805	13	36

Organization of the Admission Guide. The 2016 booklet was organized in six sections with 13 headings and 36 subheadings. The Admissions Office ordered the content to emphasize the major topics that would persuade stakeholders with the persuasive “fluff” content being placed at the front and back of the brochure and the content about applying located in the middle gatefold. The organization emphasized rankings at the start, outcomes at the end, and application material in the middle like so: 1) Rankings and Awards; 2) Student Life and Community; 3) Majors, Minors, and Colleges; 4) Freshman and Transfer Admission; 5) Applying, Financial Aid, and Visiting; and 6) Career Development and Outcomes. Four of these major sections were based on major persuasive themes (Research, Academics, Service, Community, and Outcomes), and the other two major sections focused on the “nuts and bolts” information about applying to UCSB.

The paper-and-ink platform allowed the Admissions Office to emphasize rankings and awards by placing them on the first pages of the brochure. This placement helped them to persuade prospective students and parents of the university's prestige and to portray the university in a positive light. The Communications Coordinator explained: "The rankings and awards were something we're always pushing and it's something that I think it's good to start at the beginning with because of the reputation we have in the public as being a party institution... So students and parents seeing that at the beginning is like this 'wow' factor" (see Figure 17).

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UCSB's notable faculty and alumni have made research contributions with national and international impact.

<p>NO. 10 among U.S. public universities (U.S. News & World Report Best Colleges ranking, 2015)</p>	<p>NO. 2 among the world's public universities (Centre for Science & Technology Studies at Leiden University, Netherlands, 2015)</p>	<p>NO. 37 among all the world's universities (Times Higher Education, London, 2014-2015)</p>
 <p>Professor SHUJI NAKAMURA won a Nobel Prize for Physics in 2014</p>	 <p>Alumna CAROL GREIDER won a Nobel Prize for Physiology/Medicine in 2009</p>	
 <p>Associate Professor GAYE THERESA JOHNSON received the Freedom Now Award in 2013</p>	 <p>Alumnus LOGAN GREEN co-founded the Lyft transportation company</p>	
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 <p>Assistant Professor HUIJIA (RACHEL) LIN studies cyber security and hosted the 2015 CRYPTO International cryptography conference at UCSB</p>	 <p>Alumnus ROBERT BALLARD discovered the wreck of the RMS Titanic</p>	

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Photo Credits: Johns Hopkins University; Institute for Exploration, Kimberly Cline

Figure 17. Rankings and Awards were placed on page 4 as a 'wow' factor.

The Admissions Office was also able to add 12 new subheadings using the paper-and-ink platform. These headings allowed it to develop some of the more persuasive microthemes

for student stakeholders in the second section of the artifact labeled Student Life and Community. For the Community theme, the Admissions Office enlarged and developed the idea of Community from four sub-topics in the 2015 edition to 12 sub-topics in the 2016 edition, emphasizing the ideas of a residential campus, sustainability, and study abroad, among others (see Table 11).

Table 11

New Headings and Sub-Headings to Persuade Stakeholders

2015	2016
Campus Community	Student Life and Campus Community
<i>Live Your Passions (organizations)</i>	Student Life
<i>[Stay Active (rec cen)]</i>	Active Student Body
<i>Start an adventure (outdoor rec)</i>	<i>Live your passions (organizations)</i>
<i>Show your spirit (NCAA sports teams)</i>	<i>Start an adventure (outdoor rec)</i>
	<i>Serve the community (clubs)</i>
	<i>Learn leadership</i>
	<i>Show your spirit (NCAA sports teams)</i>
	Campus Community
	Diverse Experiences
	<i>Education abroad</i>
	<i>Educational opportunity program</i>
	<i>Non-traditional student resource center</i>
	Residential Campus
	<i>Guaranteed student housing</i>
	<i>Local-sustainable dining options</i>
	<i>Living-learning communities</i>

In terms of persuasive information to satisfy parent needs, the Admissions Office added more content about classroom support services to emphasize the support in the Academic Community. The Communications Coordinator explained support was “something that plays well with prospective students and parents.” Finally, for connecting to the university, the Admissions Office listed many campus resources for students interested in

applying, with linked addresses to other platforms in the genre set. The Communications Coordinator explained, "...we list our phone number, which they can call to talk to us. But we're hoping that they'll connect with us virtually to get their questions answered on our website or on our social media channels before the call or email is made."

Layout of the Admission Guide. The paper-and-ink platform also enabled the Admissions Office to organize the location of information and to add tabs, making the brochure easier to use for the Outreach Staff and prospective students at recruitment fairs. The content for majors and minors was placed in the gatefold of the paper-and-ink Admission Guide so Outreach Staff and students could quickly locate the needed information. Likewise, the infographics data and map were placed on the back page of the booklet for quicker access when explaining facts and the location of the campus, and blue tabs were placed on the right side of pages, using one of the six major headings, so the Outreach Staff could easily locate a major topic in the guide to persuade prospective students. As the Communications Coordinator explained: "It's supposed to be making it easier because you're flipping through this [guide]. They also indicate pages they're talking about in the admissions' presentation" (see Figure 18).



Figure 18. One of the blue tabs (right) with a section title added to help locate information.

Modes emphasized in the Admission Guide. In terms of modes, the paper-and-ink guide platform permitted the Admissions Office to add more photos when the page count increased. These new visuals allowed the office to emphasize themes and microthemes that appealed to the stakeholders. The Admissions Office added images of successful alumni to persuade stakeholders about Outcomes, a map of the Santa Barbara region to help stakeholders visualize the location, and infographics to help stakeholders visualize the facts and figures more easily.

According to the Communications Coordinator, “The survey company found that alumni was one of the areas we could improve upon.” So the Admissions Office included more alumni to persuade prospective students about the potential for success after graduation. However, in terms of diversity, the Admissions Office was still looking for examples of younger and more ethnically diverse alumni to appeal to all prospective students.

Map as visual aid in the Admission Guide. One of the biggest visual additions was the regional map. This map helped the Outreach Staff explain the location of the university to stakeholders. As the Communications Coordinator explained: “So when the outreach staff go out and they have suggestions we incorporate them. And that's things I wouldn't know, unless they were talking to a student and trying to explain where UCSB is fifteen times a day until we added this [map]” (see top of Figure 19).

Infographics to visualize data in the Admission Guide. Another new visual edition to its artifacts was the inclusion of infographics in the paper-and-ink platform. The infographics were added more as part of a trend that the Admissions Office staff noticed in its competitors. The Communications Coordinator realized infographics would be more persuasive than the tables the office had been previously publishing. The Communications Coordinator explained: “So that's something that I saw—all the schools were doing infographics. And we sort of looked outdated with our little tables and bullet points and all that” (see Figure 19).

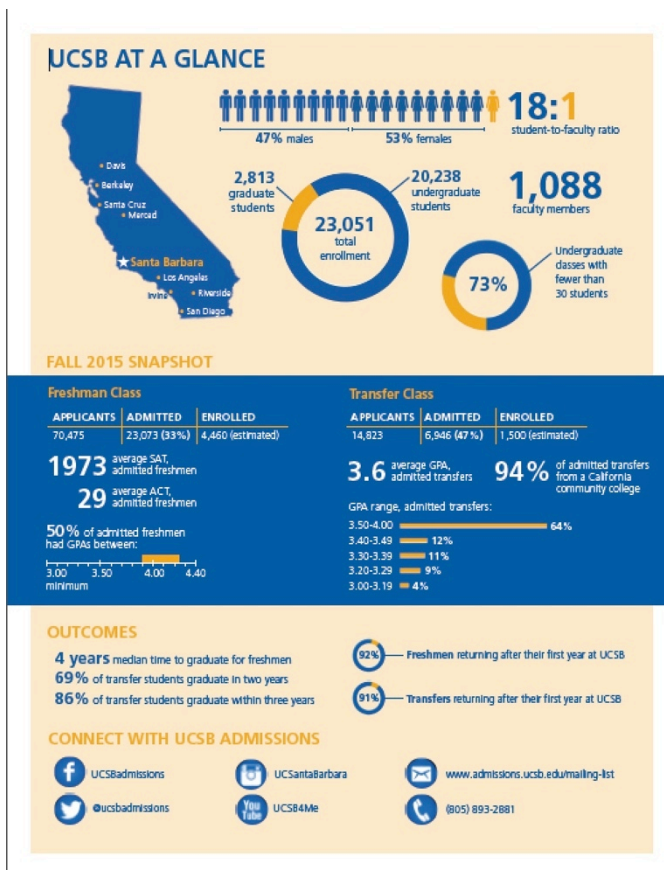


Figure 19. Infographics used to visualize data in the 2016 Fall Admission Guide.

International Student Guide

The International Student guide was the principal piece for the international stakeholders. It was used by the International Outreach staff as the primary recruiting tool and source of information at international college fairs. The size of the international audience was much smaller than the domestic audience. In July of 2015, only 8,000 copies of the guide were printed. Compared to the 150,000 copies for the Admission Guide for Freshmen and Transfer Students, the print run was minuscule.

Logistics influenced the international brochure in terms of its size, page count, and cover since the International Guides had to be shipped overseas (see Table 12). As the Communication Coordinator explained: “This is our only smallest piece. It's 5.5 x 8.5. It's

because they fit better in boxes. You can fit two stacks in a box because with shipping charges you have to think more critically of this.” Likewise, the cover was thicker for transportation logistics and for tabling at college fairs, as the Communications Coordinator explained: “It’s nicer for them in the box to have a nicer cover versus that other 80 pound cover on the [Admission Guide], which gets really wrinkly and sort of bends over on your table and all this kind of stuff.”

Table 12

Two Covers for the International Student Guide Show Its Different Size

2014	2015
	

To persuade the international stakeholders, the Admissions Office made changes to the structure of the 2015 Guide to include content about the community, housing, profiles, rankings, and more photos. Using the paper-and-ink platform allowed the Admissions Office to easily change the layout to include a map/table to help students find curriculum transfer information, organize the content in an order to persuade stakeholders, include more images

to make the examples tangible, and add tabs to easily locate important content. The result was that the 2015 edition of the International Guide was longer, included eight more pages, two more major sections, seven additional subheadings, 14 more images, and almost 46% more linguistic text (or about 1,000 words) (see Table 13).

Table 13

Comparison of International Student Guide Editions

	Size	Pages	Images	Words	Headings	Subheadings
2014	8.5 x 5.5	16	18	2,306	7	27
2015	8.5 x 5.5	24	32	3,372	16	34

Organization and Layout of the International Guide. The organization of the International Guide was similar to the Admission Guide for Freshmen and Transfer students with the persuasive “fluff” up front and at the back, and the factual application content in the middle. The International Guide was organized into nine major sections with 16 headings, and 34 subheadings. The nine section titles were: 1) Rankings and Awards; 2) Local Community; 3) Student Organizations; 4) Three Colleges; 5) Majors; 6) Housing and Financial Aid; 7) Applying and Curriculum; 8) Tests, Dates, and Deadlines; 9) Outcomes. Five of the major persuasive themes (Research, Academics, Service, Community, and Outcomes) were combined with the three sections containing content on the “nuts and bolts” of applying.

Using the paper-and-ink platform allowed the Admissions Office to place rankings at the beginning so it would be the first thing an international student would notice. Rankings

were added to persuade international students of the university's prestige (see Figure 20), similar to the Admission Guide. The Communications Coordinator explained:

We also decided to put [rankings] up front because, in general, with international populations, they love rankings. It really matters. They want to go to a high ranked American school. That's a big draw for them more than rankings matter to domestic applicants who are choosing more on the vibe and all these different things.



Figure 20. Rankings placed up front to persuade prospective international students.

The platform also allowed the Admissions Office to use more subheadings to emphasize persuasive themes, such as the local community, campus community, and student community (see Table 14). The Admissions Office emphasized the community and housing as a way of persuading the students, with a goal of saying that an international student wouldn't feel isolated when living at UCSB. According to the Communications Coordinator, the Admissions Office emphasized community by including content on "the cultural

organizations, trying to show international students, Oh, you can meet fellow students from the same area as you. You won't feel isolated here or alone." On a similar note, the Communications Coordinator explained the office included specific content about guaranteed housing to persuade international students. "Guaranteed housing is also a big deal for the international students. They might not want to go through the hassle of finding an apartment. Other schools can't guarantee that they'll have a space. So that's a big draw."

Table 14

Community Headings and Subheadings for the International Student Guides

2014	2015
Living at UC Santa Barbara (Text: housing, fitness, safety)	Local Community
Student Organizations	Santa Barbara
Cultural Groups at UCSB	Getting Around
Santa Barbara	[Student Profiles – but no heading]
Budget	(Student Name 1 ¹⁶)
Global Scholarship	(Student Name 2)
OISS	Student Organizations
	Campus Community
	OISS
	Stay Active (rec cen)
	Start an Adventure (adventure programs)
	Show your school spirit (NCAA)
	Student Community
	Live Your Passions (organizations and clubs)
	Sampling of Cultural Groups at UCSB

Expression adapted for the International Guide. Finally, the level of expression was changed for the audience of the International Guide. Content was expressed in declarative sentences since many International students were non-native speakers of English. The Communications Coordinator explained some of the changes: "It just says 'Admission to

¹⁶ For student name 1 and student name 2, the students' names were used as a heading on the profile page.

UCSB is competitive.’ Period. I think that was one of the things [that] had changed. Just spelling it out and saying it in a very declarative way.”





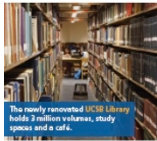


Design and branding of all guides. Another benefit of using the paper-and-ink platform was the ability to do branding with the genre artifacts. The Communication Coordinator explained the design and interaction model was made similar to the Admissions Guide for consistency and branding purposes. “So I’m trying to get a cohesive brand going for all of our admission pieces, rather than everything looking different, or having a different format, different colors, different feel.” This branding even included the content in terms of headings and subheadings, as the Communications Coordinator explained:

As you notice, the ‘Stay Active,’ ‘Start An Adventure,’ ‘Show Your School Spirit,’ that type of stuff, the ‘Live Your Passions,’ those types of content is really the same. It’s like identical to this aerial page. So we took a lot of that from the [Admission Guide]. And it’s a way to keep consistent but also a way for me not to do work twice (see Table 15).

The International Guide even had a similar design, in terms of tabs for major sections of the guide. “I think the tabs are nice, especially with the 22 pages. For the [Admission Guide], the 16 pages, it’s not as big of a deal, but for this being so much longer, it’s more like a book.”

Table 15.

Guides Share Similar Content for Campus Community and Student Life

International Student Guide 2015	Admission Guide Fall 2016																						
<p>CAMPUS COMMUNITY</p>  <p>15,000+ bicycles and 7 miles of bike paths throughout campus</p> <p>OFFICE OF INTERNATIONAL STUDENTS & SCHOLARS (OISS) OISS is an excellent resource for international applicants, providing assistance in securing a student visa, orienting students to campus and helping plan an academic program. The office helps students find international student associations on campus and offers classes in English oral proficiency and American culture. OISS even advises students on careers and continuing education. www.oiss.ucsb.edu</p> <p>STAY ACTIVE at the state-of-the-art UCSB Recreation Center. Facilities include exercise equipment, a climbing wall, aquatics, group fitness classes, sport clubs, intramural sports and even personal training.</p>  <p>START AN ADVENTURE through UCSB Adventure Programs excursions including kayaking, backpacking, hiking, camping and more. www.recreation.ucsb.edu</p> <p>SHOW YOUR SCHOOL SPIRIT! UCSB is home to 20 men's and women's Division I NCAA teams. http://ucsbgauchos.com</p>  <p>8</p>	<p>STUDENT LIFE</p>  <p>The University Center (UCe) is home to dining options, the UCSB Bookstore, a post office and student space.</p>  <p>The newly renovated UCSB Library holds 2 million volumes, study spaces and a cafe.</p>  <p>The Recreation Center (ReC) offers exercise equipment, sport clubs, intramural sports and fitness classes.</p>  <p>The Student Resource Building (SRB) is a hub for clubs, cultural organizations, Greek life and student services.</p> <p>ACTIVE STUDENT BODY Live your passions in UCSB's 800 student organizations. Explore your interests in art, academics, athletics, politics, cultural pursuits and more. http://roil.as.ucsb.edu</p> <p>Start an adventure with outdoor activities including kayaking, backpacking, jogging, hiking, camping adventures and more. www.recreation.ucsb.edu</p> <p>Serve the community with nearly 60 campus clubs and organizations dedicated to service. More than 9,000 students volunteer in the local community each year. http://roil.as.ucsb.edu</p> <p>Learn to lead with UCSB's wide variety of leadership training opportunities including the Scholarships, Leadership, Citizenship program. http://leadership.as.ucsb.edu</p> <p>Show your Gaucho spirit! UCSB is home to 20 men's and women's Division I NCAA teams. http://ucsbgauchos.com</p> <table> <thead> <tr> <th>Men's NCAA Teams</th><th>Women's NCAA Teams</th></tr> </thead> <tbody> <tr> <td>Baseball</td><td>Basketball</td></tr> <tr> <td>Basketball</td><td>Cross Country</td></tr> <tr> <td>Cross Country</td><td>Indoor Track</td></tr> <tr> <td>Golf</td><td>Soccer</td></tr> <tr> <td>Soccer</td><td>Softball</td></tr> <tr> <td>Swimming & Diving</td><td>Swimming & Diving</td></tr> <tr> <td>Tennis</td><td>Tennis</td></tr> <tr> <td>Track & Field</td><td>Track & Field</td></tr> <tr> <td>Volleyball</td><td>Volleyball</td></tr> <tr> <td>Water Polo</td><td>Water Polo</td></tr> </tbody> </table> <p>6</p>	Men's NCAA Teams	Women's NCAA Teams	Baseball	Basketball	Basketball	Cross Country	Cross Country	Indoor Track	Golf	Soccer	Soccer	Softball	Swimming & Diving	Swimming & Diving	Tennis	Tennis	Track & Field	Track & Field	Volleyball	Volleyball	Water Polo	Water Polo
Men's NCAA Teams	Women's NCAA Teams																						
Baseball	Basketball																						
Basketball	Cross Country																						
Cross Country	Indoor Track																						
Golf	Soccer																						
Soccer	Softball																						
Swimming & Diving	Swimming & Diving																						
Tennis	Tennis																						
Track & Field	Track & Field																						
Volleyball	Volleyball																						
Water Polo	Water Polo																						

Modes emphasized in the International Guide. The platform also allowed the visual mode to be emphasized to persuade students. With the additional pages, the Admissions Office could include more photos of campus life and added a map/table of different countries. More images of the campus were included so international students could visualize what American college life was really like. As the Communication Coordinator explained: “[International students] don’t know what an American campus might look like or what they might do as a student at UCSB. They don't have these ideas. So it's fun to show them pictures of the bikes or students eating pizza to show them what this real life might be like” (see Figure 21).



Figure 21. UCSB students living the ‘American college lifestyle’ at a pizzeria.

A map/table was also added as a visual aid to help students locate information about their home country to help them apply. “This [map] isn't, obviously, every country in the world. It's chosen based on where we go or where we get the most applicants. So that was how we narrowed it down is if we traveled there or if a lot of students apply from there, we put them in.”

Transfer Admission Guide

Fall 2015 version of the Transfer Admission Guide. The Transfer Admission Guide (see Figure 22) was a “nuts-and-bolts” guide focused on the specific audience of transfer students. In appearance it was similar in size, length, and design to the Fall 2015 Admission Guide for Freshmen and Transfer Students (see Table 16). For content, it was almost the same except for the inclusion of transfer student profiles, lack of captions for images, and using more bullets for the linguistic text, especially in the section on Courses for Major Preparation, which comprised 43% of the linguistic content (or about 1,650 words).

The seven major topics were 1) Transfer Student Perspectives (three student profiles), 2) Academic Opportunities (information on the three colleges), 3) Majors, 4) Courses for Major Preparation, 5) Admission and Selection, 6) Student Life at UCSB (information about university offices and residential housing), 7) Transfer Connections (apply, dates and deadlines, connections, and an infographics fall snapshot for 2014). Aside from the Transfer Student Perspectives, the majority of content could be considered mechanical and not persuasive.

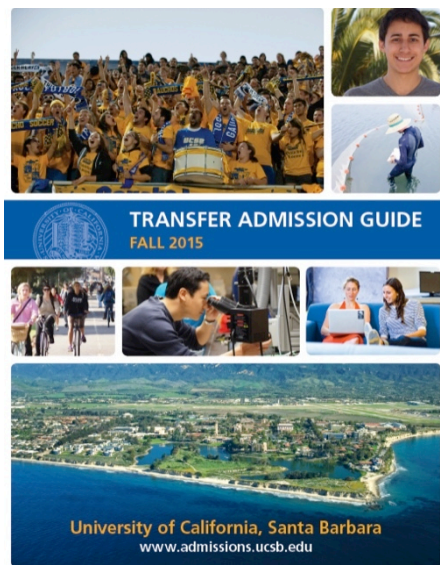


Figure 22. The Transfer Admission Guide was similar in appearance to Admission Guide.

Table 16

Comparison of the 2015 Admission Guide to the 2015 Transfer Student Guide

	Size	Pages	Images	Words	Headings	Subheadings
Admission	8.5 x 11	12	25	2,909	9	24
Transfer	8.5 x 11	8	15	3,741	7	16

Transfer Student Guide Discontinued in Fall 2016. As part of its new cohesive strategy for the artifacts on multiple platforms, the Admissions Office reduced the number of paper-and-ink artifacts in its recruitment genre set. Reducing publications was a source of some contention in the office. The Assistant Director of Transfer Services felt that transfer applicants should have their own publication, since she felt this audience needed to feel validated. As the Communication Coordinator explained: “She felt that the transfer prospective students would enjoy having a separate piece and it would make them feel validated and that there was a bigger transfer community on campus if they had their own piece.” However, the top admissions staff, including the Director of Admissions and the Assistant Director for School Services, felt that one cohesive brochure was the best strategy for the genre set and would better serve the goals of the Admissions Office while still serving the needs of its stakeholders.

Computer Platform

The computer platform was employed to reach all audiences, especially those that could be persuaded through the use of the visual mode. In the Campus Admission Presentation PowerPoint and the Campus Overview Video, the Admissions Office employed visuals, combined with captions or speech, to make the themes and microthemes tangible to the stakeholders. This strategy used the computer genre artifacts to emphasize the uniqueness of UCSB through the visual mode, while deemphasizing the linguistic text mode of information, which could be found on other genre artifacts on other platforms, such as the paper-and-ink Admission Guide for Freshmen and Transfer Students. The emphasis on visuals and speech also created a “flexible genre” in the Campus Admission Presentation. Since the Campus Admission Presentation had little text, and many high quality images, the

spoken examples could be used to persuade different stakeholders. Likewise, the emphasis of the visual mode in the genre artifact of the Campus Overview Video was structured to “wow” the audience with stunning images and prompt these stakeholders to ask questions, whose answers could be found in the linguistic text of other genre artifacts in the set. In this manner, this visual strategy helped reduce the redundancy of the linguistic text across the genre set, while also increasing the persuasive power at the same time.

Campus Admission Presentation

With the switch to a more persuasive strategy for the platforms, the Campus Admissions Presentation saw more changes to its structure and content than the other artifacts in the set. The computer platform permitted the Admissions Office to change the presentation from a fact-based, linguistic-text emphasis to a primarily visual medium, featuring high-quality images on slides with very little text in order to persuade stakeholders. The Admissions Office accomplished this strategy by adding 30% more notes of examples to appeal to different stakeholders, almost doubling the number of slides to portray different microthemes and emphasizing the visual mode with 40 high-resolution images (see Table 17).

Table 17

Comparison of the Campus Admission Presentations

	Slides	Text (in Notes)
Fall 2014 (information)	24	2,792
Fall 2015 (persuasion)	46	3,659

This new structure was in stark contrast to the structure of the 2014 Campus Admission Presentation. The 2014 presentation had fewer slides, included more text, and used fewer images, which were also of lower quality. In comparison, the design of the slides in the 2015 Campus Admission Presentation sometimes only included a title and caption paired with a high-definition image (see Table 18). The high-definition photo would often cover almost the entire slide (see Figure 23), except for a small gold bar running at the bottom, with the web address (www.admissions.ucsb.edu) and the UCSB seal on the left. The Freshmen Services Director explained that the presenters' style allowed them to do a presentation that focused on more visuals: "The fact that the ... Admissions Office had very good presenters also affected the design of the CAP. It allowed them to do a more visual style instead of relying on bulleted text and to focus on more 'fluff' rather than 'nuts and bolts.'"

Table 18

Fact-Based Vs. Visual Style

Fact-Based	Visual
 <p>Global Learning</p> <p>Santa Barbara is home to the Education Abroad Program Office for all 10 UC campuses!</p> <p>Over 200 program options in 40 countries:</p> <ul style="list-style-type: none"> - English or Language Immersion - Internships or Research - Summer, Semester or Full Year <p>www.eap.ucsb.edu</p> <p>UC SANTA BARBARA UCSB</p> <p>ADMISSIONS</p>	 <p>Global Presence</p> <p>Neema Mashayekhi • Hong Kong University of Science and Technology</p> <p>www.admissions.ucsb.edu</p>

While there was less linguistic text on the slides, there were some 3,659 words in the notes section to help the presenters discuss the examples. The text was not read to the

audience but served as a basis for the main points. This strategy also allowed presenters to present different examples to different audiences, while still using the same images.

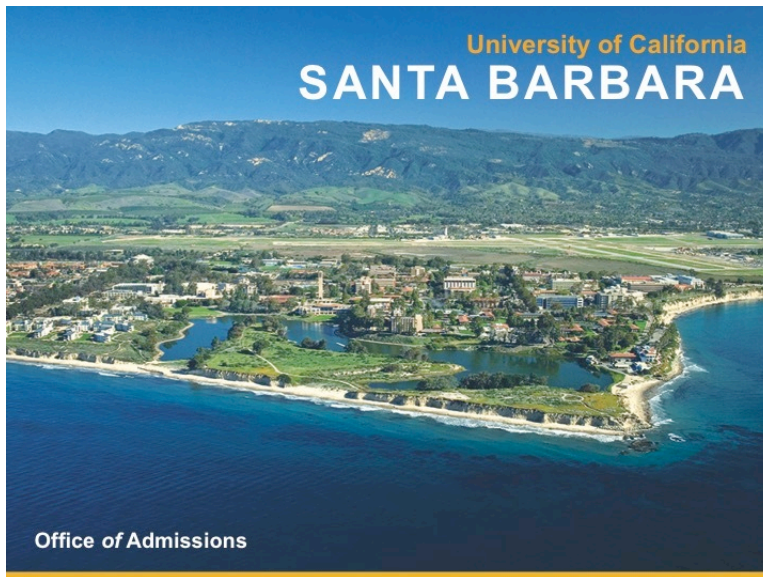


Figure 23. Title slide for the Fall 2015 Campus Admission used one high-definition image.

Organization and layout of the Campus Admission Presentation. The computer platform allowed the Admissions Office to change the organization and layout of the content to be more persuasive to stakeholders. The goal was to emphasize the uniqueness of UCSB. The office changed the organization by adding more persuasive content at the beginning, placing a smaller amount of application information at the end and changing the layout of each slide to emphasize a high resolution image of a theme or microtheme, which allowed the presentation to become more of a flexible genre that could be used with any stakeholder.

More persuasive content was added at the beginning to meet stakeholder needs. The first 41 slides a stakeholder would see focused on the six major themes. Only five slides at the end focused on fact-based content about applying to the campus (see Table 19). The platform also allowed the office to emphasize the major university themes in the titles of slides with the exception of Beauty, which was emphasized through the choice of images.

Table 19

Nuts and Bolts Vs. Persuasive Themes and Microthemes

Slide	2014	2015
1	Title Slide	Title Slide
2	UCSB BY THE NUMBERS	Global Recognition
3	Campus Overview	Successful Students
4	College of Letters & Science	Discovery
5	College of Engineering	National Impact
6	College of Creative Studies	Momentum
7	Campus Resources	We Are UCSB
8	Residential Community	Collaboration
9	Student Life	Interdisciplinary
10	Athletics & Recreation: NCAA (D1)	Accessibility of Faculty
11	Global Learning	Identities in Research
12	Financial Aid & Scholarships	Identities in Research
13	UCSB Admission at a Glance	Identities in Research
14	UC Admission as Freshman	Identities in Research
15	UC Examination Requirement	Identities in Research
16	UCSB Freshman Selection	Identities in Research
17	UC Personal Statement	Student Research
18	UC Admission as a Transfer	Student Research
19	UCSB Transfer Selection	Student Research
20	Selective Majors for Transfer	Student Resources
21	Transfer Admission Guarantee	Community
22	Admission Timeline	Residential Campus
23	Virtual UCSB	Leadership
24	Thank You for Visiting!	Student Organizations
25		Service
26		Organized Sports
27		Health and Well Being
28		Adventure Programs
29		Sustainability
30		Stewardship
31		Local Presence
32		Global Presence
33		Global Presence
34		Global Presence
35		Global Presence
36		National Presence
37		Entrepreneurial Spirit
38		Pathways to Success
39		Employment Opportunities
40		Outcomes
41		Gauchos For Life

42	Future Freshman Gauchos
43	Future Transfer Gauchos
44	Tips for Transfers
45	UCSB Is
46	Stay Connected

The platform allowed the Admissions Office to easily add more slides of promotional “fluff” material to emphasize the uniqueness of the university (see Figure 24). This strategy was used with the idea of coordinating platforms. The Admissions Office stated the goal was to relay application information through the paper-and-ink genre artifact of the Admission Guide. The Freshman Services Director explained that adding “fluff” material:

gave students a better comprehensive understanding of UCSB from a social perspective from, ‘What does it mean to be a research university?’ and ‘What's unique about UCSB?’ So we essentially added the fluff that we were missing. And didn’t totally nix having the mechanics because we complemented it and everyone who walked through the visitor center had a copy of [the Admission Guide].

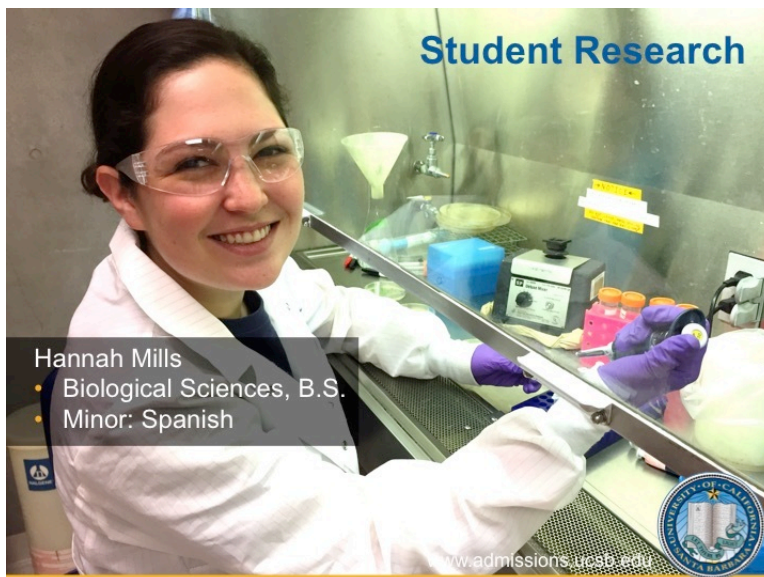


Figure 24. Student research is a unique aspect shown visually as part of the “fluff.”

Campus Admission Presentation as a flexible genre. The combination of the computer platform with the new visual style allowed the Campus Admission Presentation to become a “flexible” genre. The presenter could choose which verbal examples to give depending on the time of year and the stakeholder group in the audience while the visuals remained the same, thus, quickly being able to change the genre of the artifact from a presentation for high school students to a presentation for transfer students without changing the overall artifact structure. Before the new visual strategy, the Visitors Center had to create a different presentation for each group of stakeholders. There used to be one presentation for high school students and another for transfers and the text on the slides was different for each presentation. Now the presenters could easily switch examples and the purpose of the presentation as needed because there was very little linguistic text on the slides (see Table 20). The visuals on the slides would remain the same but the spoken examples presented by the speakers would be different, as the Freshman Services director explained:

So this presentation is largely seen by prospective applicants and admitted applicants and their families, but we also get a variety of community members, various stakeholders, potential donors, alumni, that will just come in to see what the campus is all about.... So we can tailor it based on the group that we're in. But basically have a range where every presenter was comfortable and could tailor it based on their personal style. But we are still giving the same messaging across the examples.

Table 20

Slides Featuring a High Quality Image with a Theme or Microtheme



The presentation could also be a different genre depending on the time of the year and the Admissions Cycle. For example, in the fall, the presentation was a recruitment genre: students were encouraged to apply to UCSB (for recruitment). In the spring, the presentation changed to a yield genre: students were encouraged to accept the admission and enroll at UCSB. This flexibility in the genre also changed the update cycle of the presentation. The presentation would contain different examples and images for stakeholders who had already seen the presentation in the fall and were returning to visit the campus again in the spring. There was also a different emphasis on the facts provided. The Freshman Services director explained:

... based on the verbal messaging that we gave, we could swing the messaging based more on the application timeline, based on admission specifics, or based on yield in this timeframe. ...In the fall, it's very much application deadlines, essay stuff, what do I need to know, testing. Then in the spring, it's 'Why should I pick you over another school?' It had to work in both ways.

Modes emphasized in the Campus Admission Presentation. In terms of modes, the Admissions Office used the computer platform to emphasize still images and speech over linguistic text. This choice of modes had a number of uses in the genre set. As previously mentioned, the use of the visual and speech modes together enabled the genre artifact to become more flexible to be used with different stakeholders. However, the de-emphasis of linguistic text meant there was a reliance on other mediums and platforms to provide information and facts.

This emphasis on using still images over text was also enabled by the logistics of displaying the presentation to an audience. While any still image and text might be clearly visible to a person sitting at a desk in front of a computer screen, the stakeholders were actually viewing the presentation on a distant screen. So the text had to be large in size and no image could be placed at the bottom because an audience member sitting far away in a flat room might not be able to see the visual if other people were blocking their view. This logistical problem also changed the design of the slides, inspiring the Admissions Office to add its graphic identity information at the bottom, so the slide would not appear blank. The Freshman Services Director explained:

... because the presentation is largely done in a non-stadium seating environment, it's a flat group—we can't really put images on the bottom. I want to say foot or so of the

screen [is unusable] because the people in the back of the room...can't see what's on the bottom part. That's why we actually have a seal and a header on the bottom, just to make it look like you're not losing information on the last foot of the slide or so on the bottom (see Figure 25).



Figure 25. The computer platform influenced the use of graphic identity on the slides.

Campus Overview Video

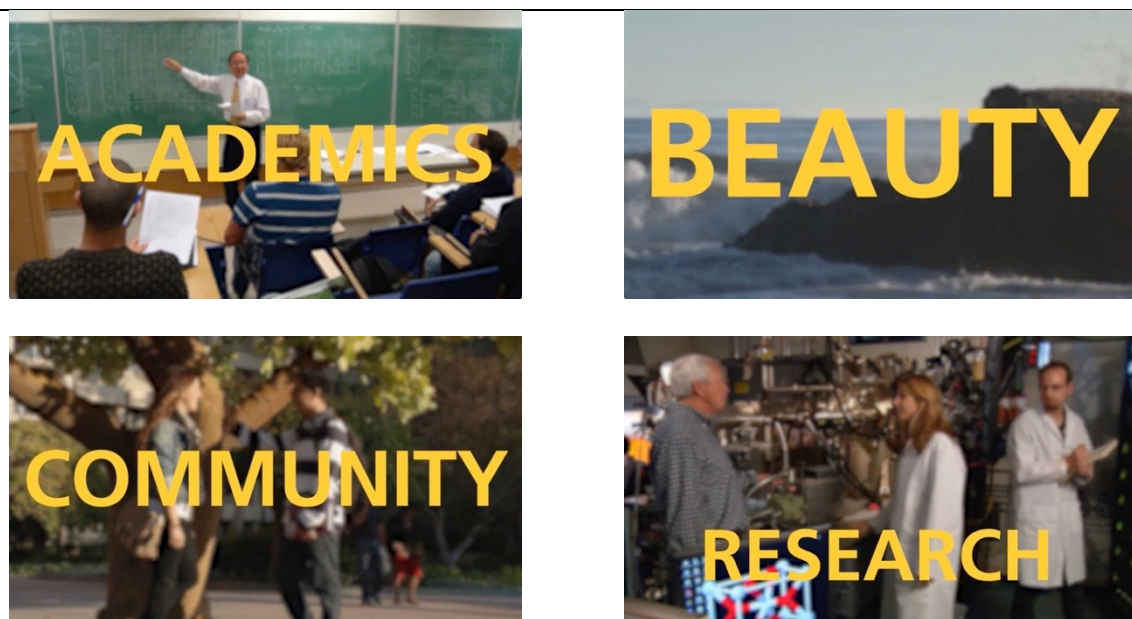
To be more persuasive, the Admissions Office changed the structure of the Campus Overview Video to emphasize the themes stakeholders were interested in, Outcomes, Beauty, and Diversity, while deemphasizing the theme of Research. In terms of design, the Admissions Office made the video shorter to accommodate the shorter attention spans of prospective students. In terms of modes, the Admissions Office emphasized the modes of video and speech to lend credibility to its claims made about UCSB.

Organization and layout of the Campus Overview Video. To persuade its stakeholders, the Admissions Office changed the organization and layout of the content in the new video. The video medium allowed the Admissions Office to emphasize major themes

with titles at the beginning (see Table 21), while the medium permitted the inclusion of new scenes with content relating to stakeholder needs, such as Outcomes, Beauty and Location, and Diversity. A limitation of the medium was the duration, since younger stakeholders were not willing to watch a long video. User preference for shorter videos meant the Admissions Office was constrained in the amount of content that could be included to persuade stakeholders.

Table 21

Video Titles Were Used to Show 4 Major Themes



Duration of the Campus Overview Video. This medium was constrained in the amount of content that could be included due to stakeholder attention spans. While the 2012 Campus Overview Video was 12:11 minutes long, the 2016 edition was edited to 10:05 minutes. As the School Services Director explained: “[The previous video was] great but the attention span of a 17-year old is not 12 minutes.” Using analytics, the School Services director explained the Admissions Office noticed that prospective students “tend to click off

around the 8-9 minute mark. Because they still see that there's four minutes left.” The limitation of the video medium forced the Admissions Office to be very selective about what content went in the video. As the School Services Director explained: “There's always going to be things that I wish were on there, but the challenge is it's supposed to be eight minutes. There's really no way to say how amazing UCSB is in that timeframe.”

Content changes in the Campus Overview Video. On the other hand, the video medium allowed the Admissions Office to choose images and scenes that would persuade its stakeholders. Based on analysis, the Admissions Office included more content on themes and microthemes related to Outcomes, Beauty, and Diversity, while cutting back on content related to Research.

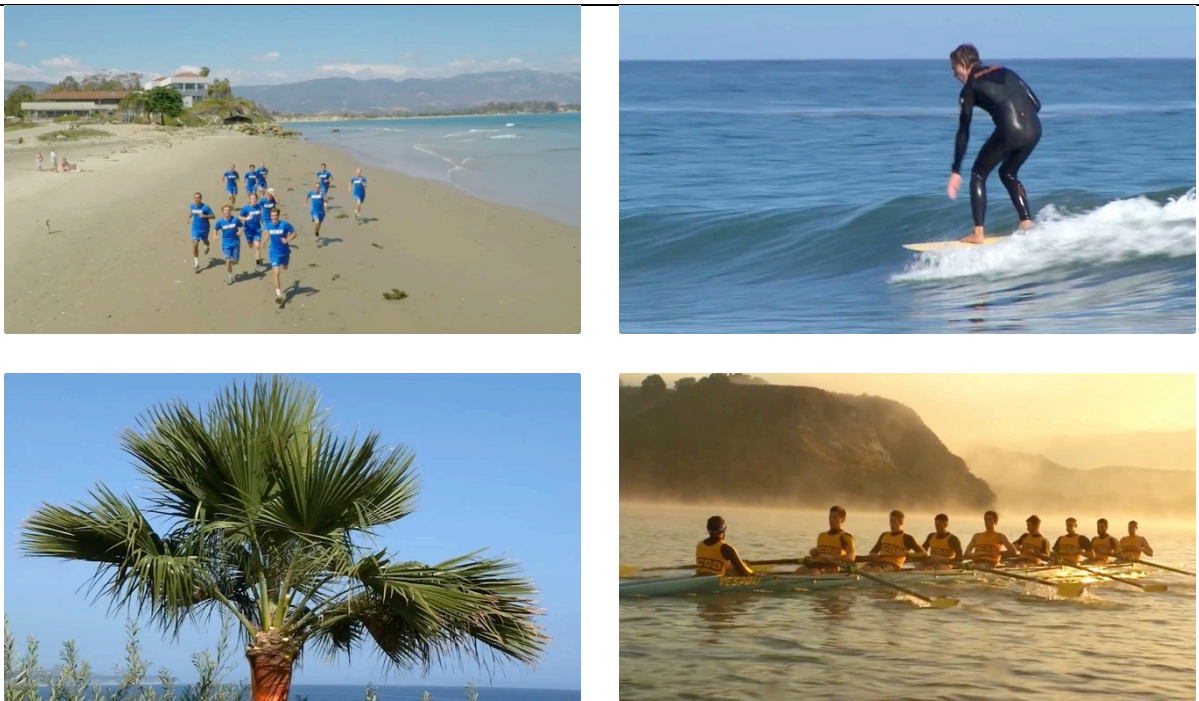
Outcomes for students. The Admissions Office emphasized Outcomes more and research less to persuade prospective students to come to UCSB. As the School Services Director explained: “We did a survey online and we asked students what they were interested in. We had been playing up research, research, research. And students are like, ‘We're not interested in having that in our face.’” On the other hand, the School Services Director elaborated, more content on Outcomes was added to persuade parents and counselors about “the ROI factor. And that's [very important] for counselors and parents.”

Beauty of the location. Based on marketing firm research, the Admissions Office added more images showing the beauty of its location in the video to persuade students to apply. The School Services Director explained: “We also used a marketing firm to tell us a little more about the point of view of constituents who aren't talking to us.... And one of the things we realized was that a big selling point to all of our constituents was the location and we had been downplaying that in other video.” So now the beauty and the advantages of the

location were emphasized in the video by showing that UCSB was located near the beach (with shots of students on the beach, surfing, palm trees, and rowers in the lagoon) and students talking about the great location and what activities they could participate in (see Table 22).

Table 22

Beauty of the Location



Diversity of the community. Based on national trends, the Admissions Office increased the images of diversity in the video to persuade students and parents about the variety to be found in the student community at UCSB. As the School Services Director explained: “I think one of the areas that's a national trend is the review of what does diversity...ethnicity mean to admission...We wanted to highlight that since we realize that it's a question that we're getting from students and parents.”

However, finding students to represent the diversity of the campus was a challenge for the office, not just in terms of ethnic representation, but also in terms of academic representation. The School Services Director explained: “So the initial challenge in our new video, for example, was finding a diverse group of students. And in a diverse number of majors. So I think diversity is often thought of as only ethnicity, but for me, diversity [is also] extracurricular activities” (see Table 23).

Table 23

Images of Ethnic and Academic Diversity



Modes emphasized in the Campus Overview Video. The computer platform enabled the video and speech modes in the Campus Overview Video over the modes of linguistic text and still images. The Admissions Office used video and speech to lend credibility and add authenticity to the university’s claims by showing parents and prospective students real life examples that UCSB was not a “party school.” The School Services Director explained: “It’s also a little bit of a push to make sure that it’s not just the rumors that are out there: ‘It’s just a pretty school,’ ‘It’s a country club.’ We’ve heard that many times. How do we make sure that we highlight the academic integrity? How do we highlight the research accessibility?” Therefore, the Admissions Office showed students talking about

academics and included images of students in class or engaged in research to prove that UCSB was a serious academic and research institution (see Table 24).

Table 24

The Visual Mode Lent Credibility to Academics and Research Claims



Internet Platform

The internet platform enabled the modes of linguistic text, hyperlinks, and interactions with users. The Admissions Office structured genre artifacts on these platforms with the intent of using them as a resource for stakeholders to get “nuts-and bolts” information and as a way to create a personal connection between students and UCSB. While the Admissions website enabled unlimited linguistic text, this feature also limited the ability of the Admissions Office to keep the content accurate. On the other hand, social media sites enabled interaction through posts, comments, likes, and retweets, while limiting the

findability and the amount of information that could be stored on the sites. So social media was structured on themes to reinforce the messaging on other platforms in the genre set.

Admissions Website

The Admissions Office structured its website content, layout, and design to better inform and connect with its stakeholders in order to encourage them to apply. However, since the website enabled unlimited linguistic text, the Admissions Office used the site to provide more fact-based information. The current version of the Admission website was created in 2014 (see Figure 26). At the time of this study, the website had 49 different pages, used 77 images, and contained around 17,000 words. The site was also intended as a resource for stakeholders where users could download PDF versions of the paper-and-ink platform genre artifacts or link to other Admissions Office content channels, such as Instagram, Facebook, Twitter, YouTube, and the Virtual Tour.

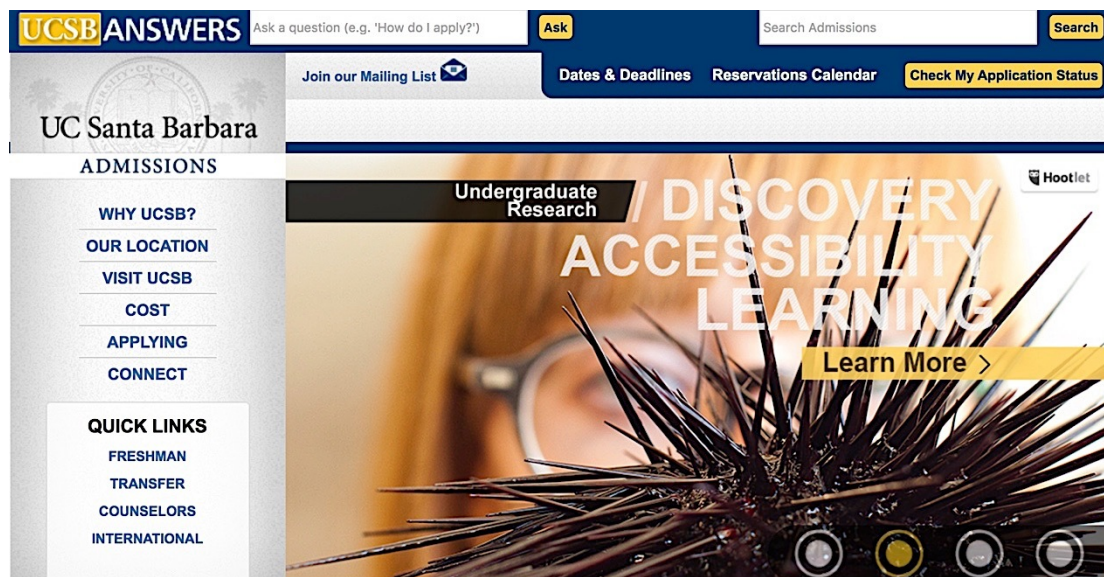


Figure 26. Home page of the 2014 edition of the Admissions Website.

Organization of the Admissions Website. The internet platform enabled the Admissions Office to create a new organization based on analysis of stakeholder usage. Therefore, the Admissions Office was able to develop a standardized layout based on templates for page consistency, add direct links for important stakeholders (such as campus counselors), and delete redundant information aimed at parents. On the other hand, the vast amount of linguistic text on the site created a challenge as to how accurately it could be maintained. Therefore, the Admissions Office deliberately made the linguistic content more general in tone to encourage stakeholders to use links to engage with other mediums and platforms to find more specific answers.

For organization, the internet platform enabled the website to be organized around several main links found on the menu (see Figure 27), which would direct stakeholders to specific information they needed and what the Admissions Office wanted them to know. The six main menu items were: 1) Why UCSB, 2) Our Location, 3) Visit UCSB, 4) Cost, 5) Applying, and 6) Connect. There were also four “Quick Links” for the major stakeholders—Freshman, Transfers, Counselors, and International—so each category of stakeholder could quickly locate information for their needs. This new organization was based on analysis from an outside agency based on what content the stakeholders accessed most often. While most of the content on the website was static linguistic text or still images, there was also some interactive content: the front page showed the latest tweets from the Twitter account, there was a link to access the Virtual Tour, and recent news of interest to stakeholders was published at the bottom.

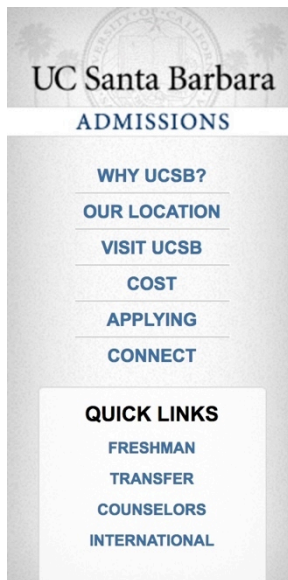


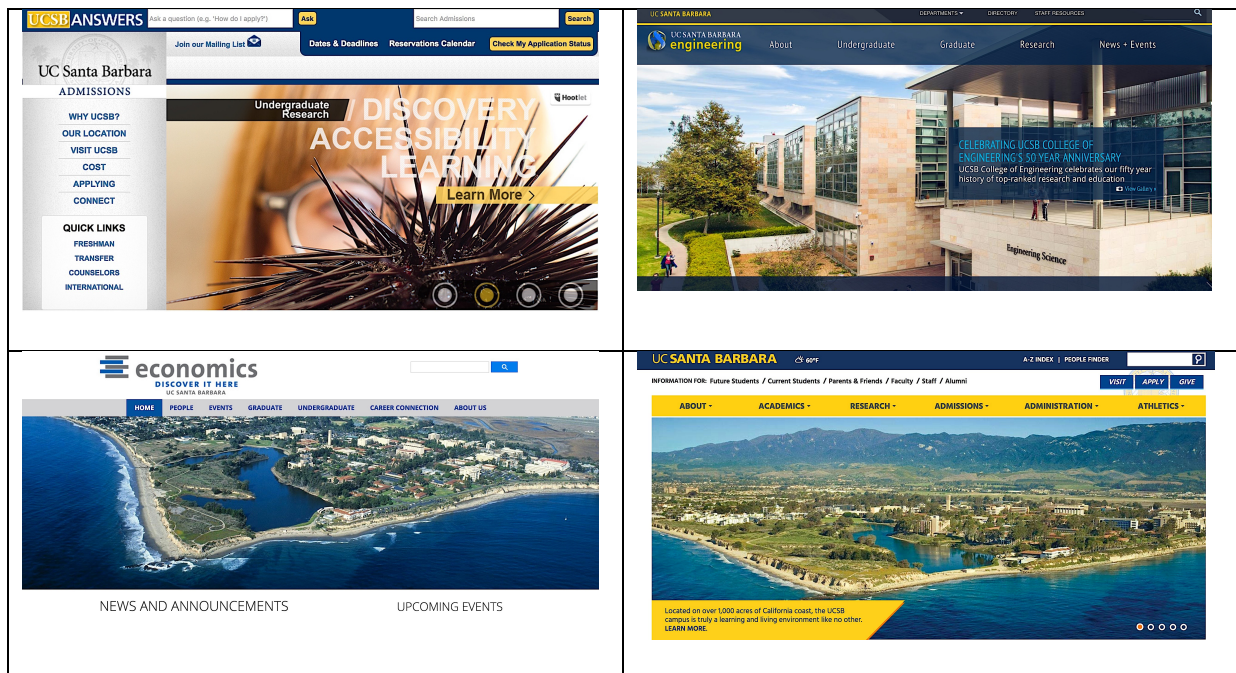
Figure 27. The Internet Platform enabled organization based on stakeholder needs.

Layout of the Admissions Website. The internet platform enabled the Admissions Office to create a standardized look for its website using four webpage templates. While standardization created consistency across the webpages for the Admissions Office, using the same templates also limited how the site could be easily changed to be part of university branding and how users could interact with the site as part of the overall UCSB web experience. The Communications Coordinator explained the interaction problem:

I think that on a higher level one of the challenges is that all of our websites on campus look completely different, so how are we supposed to maintain a brand, when you go to our website and you go to Engineering and it looks totally different and then you go to Econ and it's a completely different template (see Table 25).

Table 25

Differing Templates and Interaction Models for UCSB Web Pages



Another unintended consequence of having a consistent look to the website was that the web pages were not designed to work with the mobile phone platform. The web page did not “snap” to reshape itself to the dimensions of the mobile phone interface. This interaction was a potential problem since the Admissions Office estimated 50% of prospective students typically accessed the website through their mobile phone. The Communications Coordinator explained: “The website does not look good on your iPhone. I don't know if you’ve gone to it, but it's this small and it doesn’t snap.... So that's a challenge where were trying to get this information to students who are getting frustrated...”

Stakeholder content on the Admissions Website. The internet platform permitted the Admissions Office to create links that would directly address the individual needs of its varied stakeholders. Some of the most important stakeholders were college counselors

because counselors were instrumental in persuading students to apply to UCSB. Therefore, the Admissions Office added a link for counselors on the front page so they could quickly access important information (see Figure 28). On this page, counselors could find webinars, a newsletter, and tools to help advise transfer students. The Communications Coordinator explained: “Counselors are still a big group that we are communicating with and their messaging is completely different than the student message. So that was something we wanted to keep on the homepage.”

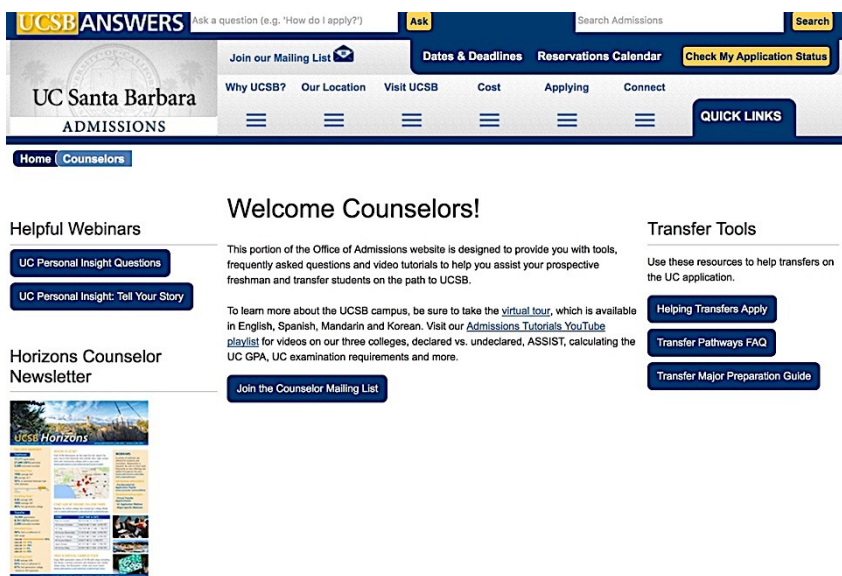


Figure 28. The Counselors page provides resources to persuade prospective students.

At the same time, the Admissions Office removed links and content that focused on stakeholders that did not need to be targeted. For example, the office removed links that focused on parents. The Communications Coordinator explained: “And we totally did away with it because our idea was that the parents are getting the information from the students or in some cases they act as if they are the students.”

Resources for stakeholders on the Admissions Website. The internet platform enabled the website to be a method for prospective students to access resources they needed to apply to UCSB (see Figure 29). The Admissions Office added a link called “Connect” that led to a webpage with all the important application resources and materials. The Communications Coordinator explained:

[The link] Connect is a thing that we tried—have been trying to incorporate—making us a resource for students and having a place where our publications, our contact form, and ... we have a ‘Where is UCSB’ sub-tab under Connect, which is a virtual map that allows you [to] type in your zip code and it shows you when and where we’re coming to your school.



Figure 29. The Connect page provided resources for prospective students.

Modes emphasized on the Admissions Website. In terms of modes, the internet platform enabled the Admissions Office to use linguistic text, hyperlinks, and interactive maps to inform and interact with stakeholders. For linguistic text, the internet platform allowed unlimited text to be published. On the other hand, this ability to publish unlimited

text had the potential to create inaccuracies in the content with so many facts to verify.

Therefore, the Admissions Office designed the expression and content of the Admissions Website to be more general and less specific so as to encourage users to hyperlink to other mediums and platforms to get answers. The Communications Coordinator explained: “So we try to make things more vague... to make the website a resource to the other departments that are constantly updating their own information.”

The internet platform also enabled interactivity for stakeholders via hyperlinks. The Admissions Office added a Virtual Tour link to the homepage so stakeholders could access more information about the UCSB campus and could learn more about the university location (see Figure 30). The Communications Coordinator explained:

The Virtual Tour is a big interactive piece because it's a way for people to see the campus without coming here. So adding it to the webpage was a no brainer because it's such a great tool to introduce prospective students who are coming to this page to actually to lead them to click there and learn more about the campus.



Figure 30. The Virtual Tour was added to make the site more interactive.

Finally, the platform enabled the inclusion of an interactive map for international students (see Figure 31). This map was added based on feedback from the international evaluators working in the Admissions Office. The map was designed so students could click

on their country and find specific information for applying based on the education system of their home country.

Curriculum Requirements

Select your continent and country below to view UC eligibility requirements given your home country's curriculum.



Figure 31. Interactive map for prospective international students.

On the other hand, the internet platform was not always useful for the visual mode. The standardized templates of the website changed the type of photos that could be published because the photos had to be lower quality to fit into the prescribed template area. The Communications Coordinator explained: “The website often gets shafted with the quality photos because I can use a pretty low quality photo for these [templates].”

Social Media (Facebook and Twitter)

The internet platform enabled the Admissions Office to use social media sites to interact with prospective students to create a personal connection with UCSB. The Admissions Office created a connection through the modes of linguistic text, still images, and hyperlinks (to videos and webinars). On the other hand, using these sites limited the amount of content that could be published and how the content could be organized. Using these channels also changed the topics and scheduling of the content published.

Organization and layout of the social media sites. At the time of this study, Facebook and Twitter were two social media sites used by many higher education institutions as part of their multiplatform genre sets. Facebook is a social media site where individuals and businesses could post content and share comments, photos, links, and videos with other users. Twitter is an online news and social networking site where users can also share photos and links, but posts were limited to short 140-character messages known as “tweets.” Both sites were also limited to one organization style: a reverse chronology with most recent content posted on top and older content below (see Table 26). While reverse chronology made it easier to find new content, older content could only be found through a search function or a date calendar that was difficult to use. Both sites included separate tabs for media (photos and video) and posts, but the ability to add or change tabs was limited by the template design of the site.

Table 26

Social Media Sites Limited to a Reverse Chronology

Facebook	Twitter
<p>UCSB UC Santa Barbara Admissions Yesterday at 1:41pm ·</p> <p>Don't forget to send us your official SAT or ACT exam scores by the end of the month!</p> <p>Like Comment Share</p> <p>3 people like this.</p> <p>Write a comment...</p>	<p>Tweets Tweets & replies Photos & videos</p> <p>UCSB Admissions @ucsbadmissions · Dec 21 Don't forget to send us your official SAT or ACT exam scores by the end of the month!</p> <p>UCSB Admissions Retweeted UCSB Engineering @UCSBEngineering · Dec 15 Four #UCSB Engineering researchers named to National Academy of Inventors @AcadofInventors ow.ly/VUSZw</p> <p>UCSB Admissions Retweeted melanie fiandes @melttame · Dec 15 Throwback to my first time at UCSB aka scholars trip 🥰❤️</p>
<p>Facebook posts going from Dec 15 to Dec 11</p>	<p>Tweets going from Dec 21 to Dec 15</p>

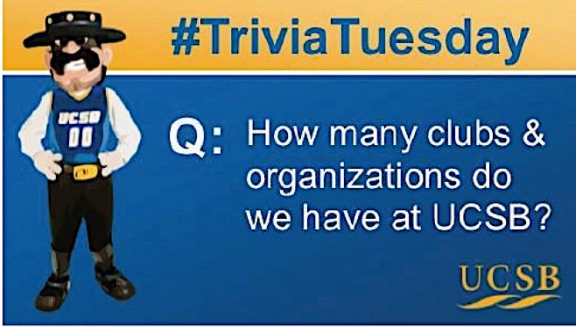

Since content could not be organized like a website, the Admissions Office had to develop a strategy for publishing on the social media sites to create consistency in its content and to support its overall messaging. The Social Media Director explained, “We came up with this plan to kind of have something be consistent, which is kind of rotating.” The idea was to be interactive with users while also reinforcing the messaging and topics published on the other genre artifacts. To enact this strategy, the Admissions Office developed daily and

weekly themes for the social media posts. The overall purpose of the content would then change over the admissions cycle to reflect the particular focus for that time of year. Therefore, the content the Admissions Office promoted in the fall to get a student to apply would not be the same as the content published in the spring when students were accepted. Finally, since the artifact was “social” media, part of the strategy was engagement and interaction with the audience on a very visible level.

Daily themes posted on social media. The strategy included a topic theme for each day of the week to both persuade and inform students. The Social Media Director explained: “We came up with weekly themes, and the daily themes, just so that it wasn't like trying to pull content out of nowhere. It was very strategic and it had some type of direction to it.” Each weekday had a theme: Media Mondays aimed to share content from other news sources that promoted UCSB, on Tuesday the site focused on student groups as part of the community theme, on Wednesday the theme was “creative day” where anything goes, Throwback Thursdays focused on historical information to promote the prestige of the school, and Fun Fact Friday promoted trivia that would be of interest to stakeholders about campus life and community (see Table 27).

Table 27

Some Daily Themes Used on Facebook and Twitter

Trivia Tuesday Theme	Fun Fact Friday Theme
 <p>#TriviaTuesday</p> <p>Q: How many clubs & organizations do we have at UCSB?</p> <p>UCSB</p>	 <p>UCSB Admissions @ucsbadmissions · Oct 9</p> <p>#UCSBQNA: How big is UCSB? Over 1,055 total acres on campus, and an enrolled student population of 23,000! Don't forget our private beach! 🌴</p> <p>12 19 ...</p>
 <p>#TriviaTuesday</p> <p>A: Over 500!</p> <p>UCSB</p>	 <p>UCSB Admissions @ucsbadmissions · Nov 6</p> <p>Is it #Cold where you are? Well at #UCSB, our average temperature for the month of November is 60°F. Welcome to #Paradise #FutreGauchos</p> <p>4 6 ...</p>

Weekly themes used on social media. The Admissions Office also created weekly themes that reflected the time of year in the Admission Cycle. Themes in the fall were different than the themes in the winter, spring, or summer. For example, fall focused on providing the necessary content so prospective students could apply to UCSB. This content might include tips on how to write the personal essay for the application, webinars on the transfer process, or information about applying to certain majors like Engineering. In the winter, the strategy was to back off of publishing content, while at the same time taking time to plan for the spring content.

The strategy for spring was to continue generating excitement about UCSB so that admitted students would be excited to enroll after being admitted. This excitement culminated with Decision Release Day, when the Admissions Office engaged with students who published comments on social media sites about being admitted to UCSB. The strategy then shifted again after students were admitted, to what was called “yield.” In this social media strategy, the Admissions Office tried to persuade the best students who were admitted to enroll at UCSB. Once the enrollment cycle ended, the purpose of the social media sites changed over the summer to focus on the next application cycle.

Modes emphasized on social media. The Internet platform enabled the modes of linguistic text, still images, hyperlinks, and interaction with users through likes, comments, and retweets. Linguistic text tended to be short statements. Twitter statements were limited to only 140 characters. Facebook could have longer published texts, but the posts tended to be only a few sentences at most since longer posts were masked by the site and would have to be clicked on by users to reveal more. Text content featured short news updates, facts, current campus events, or information about links. Videos were not added to social media since they were often not watched. Instead, the Admissions Office added links for more in-depth information on video webinars that could be found offsite. Still images were often used and paired with text to emphasize the Admissions Office’s themes and microthemes.

The social medium also allowed more interaction with the stakeholders in order to create a personal connection with them. Stakeholders could react to the Admissions Office content with a “like,” reply with a comment, ask questions directly to the Admissions Office, or post their own content in a reply (such as a still image). The Admissions Office would also retweet positive comments that stakeholders made about UCSB on Twitter.

Mobile Phone Platform

The mobile phone platform enabled the modes of linguistic text, still images, video, audio, hyperlinks, and hashtags. The Admissions Office used the mobile phone platform primarily to interact with stakeholders and to showcase the beauty and student community of UCSB through tangible visuals paired with text descriptions. However, the mobile phone platform also limited the organization, layout, and findability of content.

Virtual Tour Application

The mobile phone application enabled the Admissions Office to emphasize linguistic text, still images, video, and audio recordings to showcase the campus and to emphasize its themes and microthemes. The 2013 edition and the 2016 edition were almost identical in structure except for changes made to three stops on the tour (see Table 28). While the platform enabled the use of many modes, the structure and cost of the mobile phone application constrained the organization and the content in terms of the numbers of tour stops that could be used. The Visitor Center Director explained: “We had very strict guidelines about what costs what. There were only a certain number of stops we could do. Just 20 stops and panoramas. So we had to be mindful of not too many stops, and to do only a few.”

Table 28

Both Virtual Tours Editions Were Almost Identical in Structure

	Stops	Photos	Panoramas	Videos	Words	Languages
2013	20	74	48	3	2,407	4
2016	20	74	48	3	2,723	4

Organization and layout of the virtual tour. The overall design of the tour was a map with locations and a list of stops that stakeholders could use to learn about each location. This tour was accessed from a pull down menu on the top left. The main page also had links for users to leave the mobile phone application to “Schedule a Visit,” “Apply Online,” and “Learn More,” which all led the user back to the Admissions Website (see Figure 32). The virtual tour design was also meant to appeal to both domestic and international stakeholders and had four languages available so users could read descriptions of the tour stops or listen to descriptions as audio. The four major languages were English, Korean, Mandarin, and Spanish.



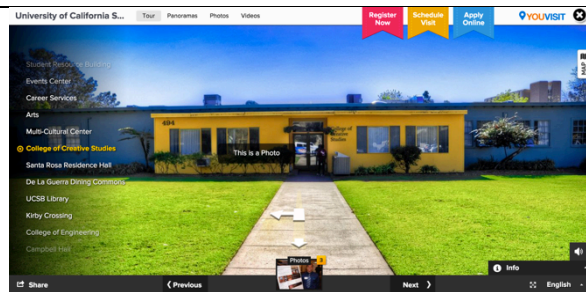
Figure 32. Virtual tour mobile phone application main page.

The Admissions Office changed the linguistic content of the virtual stops in the 2015 update to emphasize themes and microthemes derived from the UCSB mission statement (see Appendix B for full statement). For example, the Student Resource Building stop had information about the Community theme, the Career Services stop provided information about Outcomes, and the Dining Commons stop included information about sustainability.

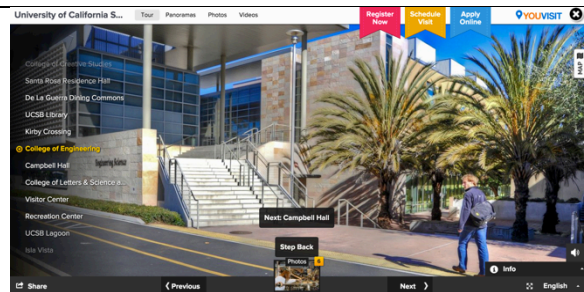
However, the organization and amount of content were limited by the design of the application. Therefore, the Admissions Office removed three stops on the tour, which showcased factual content about the Colleges of Creative Studies, Engineering, and Humanities and Social Sciences (see Table 29). The Admissions Office replaced the informative stops with more persuasive stops that gave information about Campus Point (a beautiful scenic spot on campus), the Marine Science Institute (to promote research and access to the ocean), and the Mosher Alumni House (to emphasize successful alumni). These new stops emphasized the beauty of the campus, its environmental focus, and student outcomes, which had been given more emphasis in the other artifacts in the multiplatform genre set (see Table 30).

Table 29

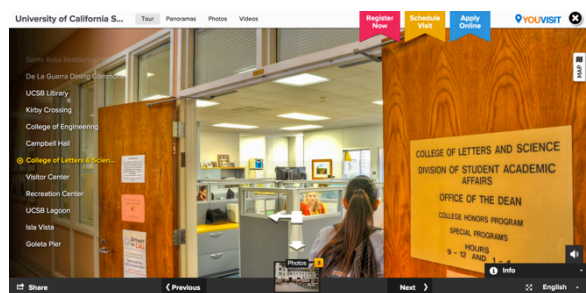
Stops that Were Replaced



College of Creative Studies



College of Engineering

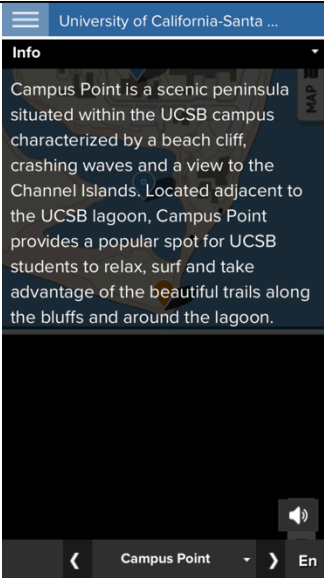


College of Humanities and Social Sciences

Modes emphasized in the virtual tour. The mobile phone platform enabled the use of linguistic text, still images (flat and panorama), videos, links, audio, and interactivity to promote themes and microthemes. These multiple modes gave stakeholders more control to find the content they needed. Linguistic text provided a greater emphasis of themes and microthemes, still images provided tangible examples of the beauty of the campus, videos showed the authenticity of the Admissions Office claims, links allowed access to other platforms for more information, and audio was used to appeal to international stakeholders.

Table 30

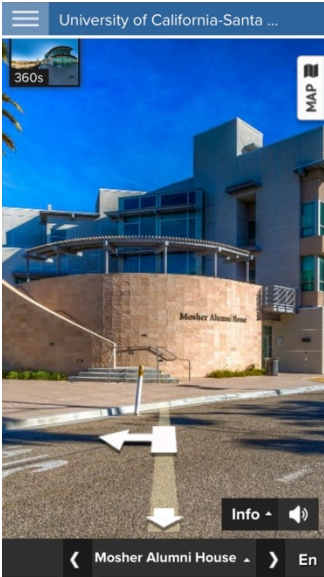
New Stops on the Virtual Tour Application



Campus Point



Marine Science Institute



Mosher Alumni House

One of the biggest assets of the mobile phone platform was its touch interactivity. Touch enabled the inclusion of panorama shots to better showcase the campus in 360 degrees, which helped make examples more tangible. Since the tour application was on a handheld phone device, stakeholders could also interact with the phone while walking across the campus on a self-guided tour. On the other hand, the multiple modes meant less control for the Admissions Office to emphasize content that would persuade stakeholders, since stakeholders could enter and leave at any point of the tour and did not have to read all the content.

Social Media (Instagram)

In order to better engage with student stakeholders, the Admissions Office changed its strategy for Instagram to be student led. Rather than being an outlet of official messages from the Admissions Office, Instagram was changed to be a less official and more personable outlet in order to create a personal connection with prospective students and persuade them about the beauty of the campus and the nature of the student community. The student in charge, known as the Social Media Chair, explained: “The reason they have a student in charge of the Instagram is they feel Instagram has a more personable presence and they want to enhance upon that, or kind of emphasize it.”

At the time of this study, Instagram could be described as an online, mobile, photo-sharing, video-sharing, and social-networking service. Users on the site could take pictures and videos directly from their phone, or upload previously recorded content, and share these visuals on their personal account, or follow the accounts of others. While Instagram could be accessed through the internet to view images, users could not post images from the internet

website application. Therefore, Instagram was classified as a mobile phone platform application for the purposes of this study (see Figure 33).



Figure 33. Instagram was a popular mobile phone application for sharing photos.

Organization and layout of Instagram. The mobile phone platform enabled the use of still images, video, hashtags, and linguistic text. However, the design of the platform limited the organization and layout of the Admissions Office content. On one hand, the reverse chronology emphasized the most recent images on top but made it difficult to search for older published content. On the other hand, content generation was enabled by being on a social media platform. The Social Media Chair could create her own content or publish stakeholder content in order to create a deeper personal connection with UCSB. One way the Social Media Chair emphasized that connection was crediting a user with a “Thanks to” and the username of the person who offered a photo (see Figure 34).

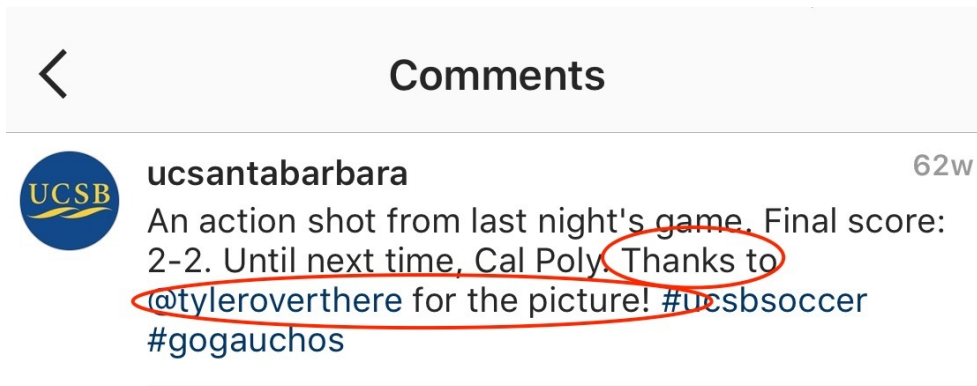






Figure 34. User-generated content was always credited on Instagram.

Table 31

Examples of Themes of Community, Beauty, and Outcomes on Instagram

 <p>Storke Tower on campus</p>	 <p>Study Abroad in Budapest</p>
 <p>Sports</p>	 <p>Career Fair</p>

Spontaneity was another aspect of this particular platform. The Social Media Chair could post photos at any time with her mobile phone. A photo could be uploaded from the phone or taken directly within the mobile phone application. The Social Media Chair explained: “Something I like about Instagram is the spontaneity of the act. You can take a picture and it can be up in a second.”

Content changes in Instagram. The visual mode of still images paired with linguistic text captions was used to emphasize themes and ideas that the Social Media Chair thought students and other stakeholders might find visually persuasive. Unlike the other social media content published in the recruitment set, there was no official daily, weekly, or cyclical themes set for the Instagram content. Even though there was nothing official, the Social Media Chair chose to publish content on themes and microthemes similar to the other artifacts: for example, student scholars, campus community, study abroad, Beauty, and promoting a positive UCSB reputation (see Table 31). The Social Media Chair explained: “There are a couple of things I’ve developed. Like I try to post [study] abroad pictures once a week, or once every couple of weeks. I try to do a ‘Scholarly Saturday’ where I highlight actual UCSB students” (see Figure 35).



Figure 35. Example of a scholarly student at UCSB.

Community theme on Instagram. The main idea of the site was to visually showcase the Community theme at UCSB on all levels. The Social Media Chair felt that the UCSB was unique and made an effort to highlight that in the photos by publishing images of the campus and students for student community and images of study abroad for greater community. The Social Media Chair explained: “A lot of schools have academics. A lot of schools have money. And a lot of schools have resources, but not a lot of schools have this well-being that I see so often at UCSB.” One Community theme she felt was important was how the campus was environmentally friendly. The Social Media Chair explained: “I do like promoting some

of our more environmentally friendly aspects. And the bikes are great because everyone loves the bikes. It's such a big part of [our] community” (see Figure 36).



Figure 36. Bikes are a symbol of the campus community as environmentally friendly.

UCSB reputation emphasis. The visual and linguistic content was also kept positive to dispel the negative reputation associated with UCSB as a party school. The Social Media Chair explained: “I want other people from other schools to look at our account and think, that looks fun or that looks so nice, or UCSB isn't a crazy party school. I was so wrong in my assumptions.” An example of promoting a positive image was a caption in which a student stated how “everyone was instantly welcoming” at UCSB (see Figure 37).



Figure 37. Positive statements of UCSB students countered the party school reputation.

Modes emphasized on Instagram. The platform enabled the use of still images, linguistic text, and hashtags to engage and interact with the student stakeholders. Images, linguistic text, and hashtags were published together to explain a topic or promote a theme. However, the platform limited the amount of linguistic text that could be easily viewed so text descriptions were often brief. In terms of linguistic text, a short text description would usually appear beneath the photo with a hashtag or multiple hashtags. Hashtags helped promote the image to more users who were not subscribed to the account or who were

looking for specific content. Likewise, stakeholders could interact with the account by “liking” a photo, adding a comment, or sharing the image with other Instagram users.

In terms of still images, the platform limited the size of the photo to the dimensions of the user’s mobile phone device. Therefore, if a user had a four-inch screen, the images appeared smaller than if the user had a five-inch screen. Also, most images were formatted in square shape rather than rectangular shape, which could limit the amount of visual information. On the other hand, images could be easily altered through various filters to make them more appealing to student stakeholders.

Conclusion

In this chapter, I explored how composing for multiple platforms changed the structure of the genre artifacts in the UCSB recruitment genre set in terms of genre and modes. I found evidence that suggested using specific platforms changed the composition process and how the genre artifacts were structured based on how the platform enabled or limited the organization, layout, and use of modes. Overall, the Admissions Office tried to structure the genre artifacts in the genre set to make the best use of each platform and to enable specific modes to either inform or persuade stakeholders.

Specifically for UCSB, I found evidence showing the paper-and-ink platform allowed for the easy reorganization of content, the inclusion of more images, and the creation of a consistent interaction model. This design allowed the genre artifacts on the paper-and-ink platform to be composed as the primary resource for information in the genre set. The computer platform enabled the emphasis of modes such as still images, video, and speech, over the use of linguistic text. The modal advantages of the computer platform influenced the Admissions Office to compose genre artifacts to be used as more visually persuasive genres.

One of the unexpected advantages of the computer platform was the creation of a “flexible genre.” This genre was flexible because it used the same still images and captions on the slides for all audiences, but the verbally presented examples were changed to suit the needs of whatever audience was in attendance.

The internet platform enabled the modes of linguistic text, hyperlinks, and interactions with users. The Admissions Office structured genre artifacts on these platforms with the intent of using them as a resource for stakeholders to get “nuts-and-bolts” information and as a way to create a personal connection between prospective students and UCSB. The mobile phone platform enabled the modes of linguistic text, still images, video, audio, hyperlinks, and hashtags. The Admissions Office used the mobile phone platform primarily to interact with its stakeholders and to showcase the beauty and student community of UCSB through tangible visuals paired with short text descriptions. However, the mobile phone platform also limited the organization, layout, and findability of the content.

This study has several implications for how organizations could structure their individual genre artifacts to work better in a genre set. An organization should understand how a specific platform can enable or limit the organization and layout of content in order to better help stakeholders access the content they need while leading those same stakeholders to the content that meets the organization’s goals. Likewise, organizations should be aware of how each platform enables or limits the use of modes so that the content creators can take advantage of the modes on each platform. Finally, the organization should compose all the artifacts while keeping in mind how the other artifacts will be used, so that the artifacts support each other and the overall messaging of the organization.

In Chapter 6, I will examine how the UCSB Admissions Office intended the genre

artifacts to function individually and collectively in the genre set.

Chapter 6

Intended Function

In this chapter, I will show how developing the new structure changed the way the genre artifacts were intended to work alone and how the artifacts were intended to work together in an integrated way, as in crossmedia (Boumans, 2005; Erdal, 2011). My intention is to show that the individual genre artifacts functioned together as a genre set to complete a limited number of actions (Devitt, 2008), in this case, to recruit prospective students and to promote the positive image of UCSB. I will also point out how the genre set was constructed to reduce redundant or contradictory content and to have a consistent interaction models for users (Filgueiras et al., 2008). In assigning the intended function to the artifacts in the recruitment genre set, I will consolidate my findings from several statements made by the Admissions Staff regarding the intended use of the genre artifacts as part of the core strategy.

The function extension of the model incorporates the idea of examining the intended role of each artifact in the set. Function also examines how each artifact is intended to work together with the other artifacts in the set to satisfy the core strategy, similar to the interaction among platforms discussed in crossmedia (Boumans, 2005; Erdal, 2012) (see Figure 38).

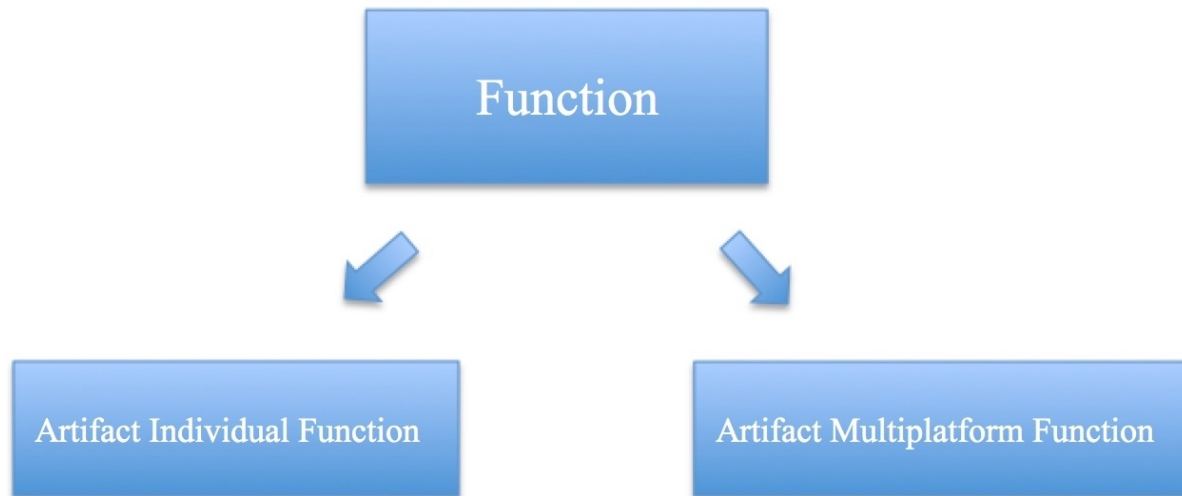


Figure 38. Function looks at the intended role of the genre artifact in the genre set.

Research Question

3. How did composing for multiple platforms affect the intended function of the artifacts on the platforms?

To explain the intended function, I will compare two editions of the recruitment genre set (see Table 32). I will first show that the 2014-2015 recruitment genre set was limited in its ability to recruit students to UCSB. Likewise, the set was often not serving the content needs of the stakeholders. Some of the genre artifacts in the 2014-2015 genre set were also serving redundant purposes, furnishing the same content and using the same examples, such as the Admission Guide for Freshmen and Transfer Students, the Transfer Student Guide, and the Campus Admission Presentation, whose content overlapped in many ways. There were also unclear roles for other genre artifacts: for example, the Admissions Office did not have a consistent strategy for publishing content on the social media sites of Facebook and Twitter. Likewise, the Instagram account was being used as an official channel of information, rather than as a means to create a personal connection with students.

In the major section of the chapter, I will show how the development of a new strategy by the Admissions Office changed the intended function of the 2015-2016 recruitment genre set. By examining how the Admissions Office intended for each artifact to work alone and within the 2015-2016 genre set, I will show how the artifacts were used to serve the new goals of recruiting students to UCSB and projecting a positive university image, while also meeting the stakeholder needs for content in terms of topics and interaction. Additionally, I will outline how the Admissions Office reduced redundancy and encouraged interaction on its platforms.

Table 32

Comparison of Intended Functions of Recruitment Genre Artifacts

Artifact	2014-2015	2015-2016
	Intended Function	Intended Function
Admission Guide	Used for outreach; included content for applying for all domestic students; same information that could be found on Website or Admission Presentation	One-stop resource for persuading all domestic students to apply to UCSB
International Guide	Used for outreach; content for applying to UCSB for all international students; same information could also be found on Website	One-stop resource for persuading all international students to apply to UCSB

Transfer Guide	Used for outreach; included content on applying for domestic transfer students; similar information covered in the Admission Guide.	Discontinued; redundant
Admission Presentation	Information on how to apply to the UC campuses that was also covered in the Admission Guide and Website	Persuasive presentation to show how unique UCSB was so students would want to learn more and engage with other artifacts
Overview Video	Overview of UCSB campus to “wow” stakeholders.	Overview of UCSB campus to “wow” stakeholders, while supporting themes and microthemes. Meant to encourage stakeholders to seek answers on other platforms
Website	Information and resources for stakeholders	Information and resources for stakeholders to support other platforms, with more interaction, especially with college counselors

Social Media	Information on applying to UCs. Interaction with stakeholders	Support for all themes and microthemes on the other platforms through strategic messaging on Facebook and Twitter and interaction with stakeholders through Twitter
Virtual Tour	Visual tour of campus for people who could not visit in person, using informational content, and images of campus	Visual tour of campus for people who could not visit in person with persuasive content and more stops that supported themes and microthemes
Instagram	Official topics of the Admissions Office, using images and captions	Student community theme emphasized in informal setting, run by student Gaucho Tour Guide

2014-2015 Recruitment Genre Set

In this section, I will show that the intended purpose of many of the genre artifacts in the 2014-2015 recruitment genre set was to provide “nuts-and-bolts” information about the application process to University of California campuses and not to the campus of UCSB in particular. I will also explain how some of the individual artifacts played redundant roles in the set, providing the same content as other artifacts.

Admission Guide: Intended Function

The Admission Guide was intended as a “nuts-and-bolts” presentation of facts about the application process, which mirrored the application process information presented in the Campus Admission Presentation. The Admission Guide was handed out to any stakeholder who was interested in learning how to apply to a University of California campus. These stakeholders included parents, high school students, and transfer students who came for the campus tour, participants who came to college recruiting fairs, and any stakeholder who came to the Visitors Center. For high school visits, the Admission Guide also intended to be the primary presentation tool for Admission Counselors. The interaction method for this brochure was different than other guides in terms of organization and layout of content; and the page edges did not include tabs or headers to help users find information.

International Student Guide: Intended Function

The intended function of the International Student Guide was as a condensed informational resource for international students to learn how to apply to the university with a little information about what UCSB was like. International Admissions Outreach staff handed the guide out at International Recruiting Fairs in Asia and South America, the primary UCSB recruiting areas. The interaction method for this guide was different than the other guides in terms of organization and layout of pages; and the page edges lacked tabs or headers to aid user interaction and to help locate information.

Transfer Admission Guide: Intended Function

The Transfer Admission Guide was intended to inform transfer students about how to transfer to UCSB. Much of the content in the guide was focused on what courses would transfer, but the guide also included some personalization with three student profiles about

the transfer experience. However, much of this content was a duplicate of the information found in the Admission Guide for Freshmen and Transfer Students. The interaction method for this guide was also different than the other guides in terms of organization and layout; and the page edges lacked tabs or headers for the easy location of information.

Campus Admission Presentation: Intended Function

The main intended function of the Campus Admission Presentation was to inform the various audiences on how to apply to the UC system and not to UCSB in particular. The Visitor Center Director explained: “In the past, it was really... a lot of nuts-and-bolts, so a lot of logistical information for applying to UCs that we were giving to students coming to our campus here... at the expense of being able to share during that typically one-hour-time-period information more specific to UCSB.” The slides also contained much of the same content found in the paper-and-ink Admission Guide and the online Admissions Website.

Like the Admission Guide, the Campus Admission Presentation was intended to be part of the overall campus tour for visitors, which also included a viewing of the Campus Overview Video, a campus walking tour, and a Q&A session. However, at that time, there wasn’t just one overall presentation but rather a number of different presentations developed for various groups of stakeholders. The Visitor Center Director explained: “We used to offer a variety of presentations. One geared toward our prospective freshman applicants, coming to us out of high school. And another geared toward our prospective transfer applicants, coming to us out of either a community college or another four-year institution.”

Campus Overview Video: Intended Function

The video was intended to be part of the overall campus tour experience, to “wow” the audience, and to give credibility to the claims made in the Admissions materials. Before

the Campus Admission Presentation, the presenters showed the video in order to get people excited about UCSB. It was also intended to visually feature parts of campus that were not accessible on the walking tour. An extended use was to showcase the campus to students who did not live close enough to make a visit. The intended function of this artifact did not change for the new recruitment genre set, though some of the content did.

Admissions Website: Intended Function

The overall intended function of the Admissions Website was informative and static. The Admissions Office did not use java web applications to make stakeholder content interactive. Likewise, the page design made it difficult for stakeholders to interact with the site and to locate the information they needed. The website was being primarily used as a repository of information on how to apply to UCSB and as a resource for information about the campus. The Communications Director explained: “So one thing about our old website was it was so static. You weren’t interacting with it whatsoever. It was just there.” The organization of pages and content on the website was based on how the Admissions Office thought the content should be organized. The Admissions Office did not take into account how the audience interacted with the site or what content the stakeholders wanted access to.

Social Media (Facebook and Twitter): Intended Function

The intended function of social media was to publish Admissions Office content about the application process. However, there was no coordinated plan for the publishing of content nor any plan for how the content would consistently reinforce the messaging of the Admissions Office. The Social Media Director explained: “So in years prior to me coming into this position, their social media plan was not very concise. It wasn't uniform and it wasn't organized....And it wasn’t really backed up by research.” However, the social media

sites were used to interact with prospective student stakeholders. Students could directly ask questions about the admissions process on these sites or post their own comments. The intended function of student interaction did not change in the new recruitment genre set.

Virtual Tour: Intended Function

The intended function of the Virtual Tour was for students who lived far away to be able to see the campus. The Director of Admissions stated that the virtual tour was “launched to work with international campaigns.” The effort to recruit internationally was the reason for including multiple languages on the page, especially Mandarin and Korean, since China and Korea were a focus of international recruitment for UCSB. The site was also intended for domestic students who might live far away from the campus, or who wanted to preview the campus before a visit or review the campus after a tour. The Visitor Center Director explained that the Admissions Office wanted “to have a tour online to showcase the campus to prospective students who cannot get here. They could also use the tour to preview before they visited and review the campus after they left. So that was the goal.” The intended function of the site did not change in the new recruitment genre set, though the content was changed to become more persuasive.

Instagram: Intended Function

Originally, the UCSB Gaucho Tour Guides (who worked in the Visitor Center) created the Instagram account on their own initiative to promote the UCSB campus. Content was posted by the student tour guides and was not intended to be part of any larger Admissions Office strategy. Later, the management of the account was taken over by the UCSB Admissions Office and the account became an official source of content. During that period, Admissions Counselors would publish official Admissions content about upcoming

events and post images to showcase parts of the campus. However, research on how to use social media in higher education showed that students wanted a more informal experience on Instagram, so the Admissions Office changed its strategy for Instagram in the new recruitment genre set.

2015-2016 Recruitment Genre Set

To address the problems with the function of the previous recruitment genre set, the Admissions Office planned how the different artifacts on each platform would work together to complete the goal of persuading students to apply to the university while also promoting a positive image of UCSB. Each artifact in the multiplatform genre set played a different role in meeting these goals. Each artifact was necessary in order to get the full range of recruitment content. While applying to UCSB was still possible for a student without using all the artifacts, it was not possible for that student to get the full message of UCSB unless they used every artifact.

In the new multiplatform recruitment genre set, the Admissions office managed nine artifacts across four platforms: two paper-and-ink artifacts, two computer artifacts (PowerPoint presentation and video), three Internet artifacts (Admissions Website, Facebook, and Twitter) and two mobile phone artifacts (Instagram and Virtual Tour). For each artifact in the genre set, I will explain the intended individual function and the intended multiplatform function.

Paper-and-Ink Platform

Admission Guide for Freshmen and Transfer Students

Intended individual function. The Admission Guide for Freshmen and Transfer Students was a general brochure intended for the widest audience composed of prospective students (high school students and college transfers), parents, college admission counselors, veterans, non-traditional students, and various underrepresented populations. It was intended to be the main informational and persuasive tool for the Outreach and Inreach Staff of the Admissions Office. The Communications Coordinator explained: “This brochure goes with all of our admission counselors, both freshman and transfer, to all our events, starting in the fall, which is 600 plus high schools... So it goes to a lot of students in person, on the tables, when they're tabling, handing it out to students.” The guide was also intended for parents, as the Freshman Services director claimed: “Parents want reading material.”

The Admission Guide served a role as both a comprehensive piece and a condensed resource. As a publicity piece, the Communications Coordinator stated, the guide gave a “16-page overview of everything, of who UCSB is and what UCSB does,” and as a nuts-and-bolts collection of content about applying to the university. The guide was very practical for prospective applicants as the Freshman Services director pointed out because it was “a very dense consolidation of start-to-finish details. So we're talking: application eligibility, where the application is, applicant portals to figure out what your decision is, housing, [and] fluff stuff.” The artifact had all the necessary information in one place, as the Freshman Services Director explained: “So it's a more comprehensive handout than it may initially look like and if you're going to go through the process of finding all those resources, you can take admittedly hours to find it all.”

The intended function of the Admission Guide was threefold: to answer questions about applying, to sell prospective applicants on UCSB, and to encourage students to take a tour of the campus. The Communications Coordinator explained:

The point of it is to give them information about UCSB that they need to know, such as their main questions at that point: ‘Do you have the major I want?’ or ‘What’s your tuition?’ ... That’s also while [the Outreach Staff are] opening up, trying to sell the campus, make them interested at that point to come take a tour and learn more about UCSB.

Intended multiplatform function. The Admission Guide for Freshmen and Transfer Students was composed with the intention of being able to work alone as a recruitment tool and to support the multiplatform genre set artifacts for recruiting. Alone, the guide was intended to be a condensed resource that could be used as the sole genre artifact for an admission presentation, serving the dual role of persuading and informing stakeholders. As part of the genre set, the document was intended to be the main source of facts for a stakeholder taking the campus tour and to answer any questions that a stakeholder might have after viewing the primarily visual genre artifacts of the Campus Admission Presentation and the Campus Overview Video.

The Admission Guide was also intended to work alone due to the lack of video projectors in many California high schools. The Freshman Services Director explained this influenced the use of the guide as a visual aid to persuade prospective students: “When we do our 700 high school visits every fall, most of the schools that we go into don’t have access to technology. And so we had to find a way that was visually appealing to speak with students if we had no access to provide a PowerPoint presentation.” In this manner, the Outreach Staff

“could use this guide as a resource and point out where the information was without it still being all text.”

Finally, the Admission Guide was intended to work in conjunction with a UCSB campus visit. During a typical university visit, a visitor would see the Campus Overview Video, look at the visuals in the Campus Admission Presentation, go on a campus tour with a tour guide, and be handed a copy of the Admission Guide. During the presentation, the Communication Coordinator explained, the guide was used to inform stakeholders. “[The presenters] also indicate pages they're talking about in the admissions presentation. So it's easier for them to say, flip to the center of your brochure. People will have this [Admission Guide] in their hands while they're listening.”

International Student Guide

Intended individual function. The International Student Guide was intended to function as an informational and recruiting tool for international students. It served a similar role as the Admission Guide for Freshmen and Transfer students but the content was tailored more to an international audience. As the Communications Coordinator explained: “We don't take the [Admission Guide] internationally, so this kind of takes the place of that. We were trying to incorporate a lot of things we're trying to do in the [Admission Guide] in this brochure, so it would be a one-stop shop for international students.” Unlike the Admission Guide that was intended for a wide audience, the International Student Guide was intended for the students who came to international recruitment fairs and for students attending International Schools, and was not intended for parents or college admission counselors. The Communications Coordinator explained: “So International students use this piece, maybe sometimes parents, but I don't think the parents really come to [the fairs]. It's used at

international schools by UCSB Outreach staff at their tables or their presentations that they're giving to the schools. Handed out directly in the print form.”

The International Outreach Staff visits three main regions of the world to recruit students: Asia, South America, and the Middle East. The specific countries or cities might change depending on the international fairs being held, but the three geographic regions remained the same for the office. The Communications Coordinator explained:

We really only take this [International Student Guide] to the countries that we go to. [The Admissions Director] takes it with her. She does outreach in Asia. The countries changed every year, but normally it's like China. I think [the Freshman Services Director] just went to Dubai and Abu Dhabi this year. Last year she did more. And [the School Services Director] goes to South America.

Intended multiplatform function. The International Student Guide was unique in the multiplatform genre set in that it was intended to serve more as an isolated piece. It was composed, like the Admission Guide for Freshmen and Transfer Students, to both inform and persuade its intended stakeholders through the modes of linguistic text and still images. However, the International Student Guide was not intended to be integrated with other artifacts such as the Campus Tour, Campus Admission Presentation, or Campus Overview video. The guide was not even intended to work with the Virtual Tour, even though the Virtual Tour focused on serving international students. The Communications Coordinator explained: “This is kind of a one-off thing that doesn't connect with a lot of other pieces. The [Virtual] Tour we think of working totally separately than this [International Student Guide].”

On the other hand, the International Student Guide was composed to be integrated with the Admissions Website for application and eligibility purposes. The International Guide had a table of countries with requirements for admission, but if students needed more information about curriculum and eligibility requirements, they would have to use the more interactive and robust map on the website. The Communications Coordinator explained: “So this international freshman eligibility mirrors [the International Student Guide]. So we actually did [the eligibility page] first—an interactive map where you can click on different parts of the world—and then you click on your country and you're seeing a longer version of what's in the brochure now.”

Computer Platform

Campus Admission Presentation

Intended individual function. The Campus Admission Presentation was intended to function as a way to persuade student stakeholders to apply to UCSB and for all stakeholders to see what a unique place UCSB was. Each day, the Admissions Office Visitor Center would give the presentation to about 300-500 people who came on a campus visit. During spring break and other holidays, the number of visitors would increase to 800-1,000 a day, and the Visitor Center would plan to do at least five drop-in presentations.

The stakeholders in the presentation audience could be anyone from prospective students to members of the community. The Freshman Services Director explained the presentation audience could be “prospective applicants and admitted applicants and their families but we also get a variety of community members, various stakeholders, potential donors, alumni, that will just come in to see what the campus is all about.” However, a

typical audience featured at least two visiting schools groups coming on any given day and transfer students from community colleges, as the Freshmen Services Director explained:

Typically, on a normal day's schedule we have two school groups that come. And these are typically middle school or high school groups that are doing college tours. And some of these can be College Access programs, like AVID, TRIO programs, College GearUp, things like that, California Scholarship Foundation. And then they can also be transfer groups. So these could be students coming from a community college that are looking at the transfer route.

The goal of the Campus Admission Presentation was to impress the audience with tangible examples, explained through stories, using high definition images, rather than showing—and reciting—a list of facts on a slide, which many students might forget. The Freshmen Services Director explained: “Students aren't going to remember that 96% of our students recycle... They're going to remember, ‘Oh my God! They started Earth Day.’ That's a tangible fact that they walk away with. That's the ‘wow’ factor.”

Because the Admissions Office developed a flexible genre, the content of the spoken examples in the presentation were intended to vary depending on the members of the audience. The Admissions Office used a narrative approach based on visual cues on the slides, which were tailored to each group that attended the presentation. Since the audiences were different, the presenters needed to be flexible in their verbal examples. The Freshman Services Director explained: “So in that essence it's the same physical presentation. And because we can be versatile with what we verbalize in the presentation, the main themes or the microthemes can remain the same; that the information that we choose to verbalize can be very tailored, based on the group.”

Often the Admissions Office knew what group of stakeholders was coming to visit, which made it easier to tailor the storytelling as the Freshman Services Director explained: “Because we know the schools these students are coming from, it's done fieldtrip style. So we can give more transfer information or more freshman information depending on the audience.” Likewise, the presentation can be altered if there are more parents in the audience, as she explained: “... so it is different than the school group because in that essence we can include more information about the parents for the parent population.”

The tailored approach could also be called “personal” or “storytelling.” Since there was very little text on the slides, the presenters, who were often very recent alumni, could add their own personal stories. This storytelling strategy involved staying away from a set script and letting the presenters choose from an approved set of examples printed in the PowerPoint notes. The Freshman Services Director explained:

So we can tailor it based on the group that we're in. But basically have a range of examples where every presenter was comfortable and could tailor it based on their personal style. But we are still giving the same messaging across the examples. It's very much, in essence, a storytelling approach, the presentation.

The flexible storytelling style also reflected the change in purpose for the genre set from focusing on application information to apply to any UC campus to persuading prospective students to apply specifically to the UCSB campus. The Freshman Services Director explained: “So it's not just an admissions presentation, even though that's the title, it's ‘This is UCSB and this is how amazing we are.’”

Since the presentation had become more persuasive, the Visitor Center used its Q&A section at the end of each session as a place where more information was shared about the

admission and application process—if necessary. The Freshman Services Director explained: “Most of that information we’re required to know doesn’t necessarily get shown in [the presentation] but because of the Q&A component ... we kind of show our mastery of content knowledge by being able to field those type of individual questions.”

The Campus Admission Presentation also was intended to function as an Outreach recruitment tool. In the fall, presenters went to California high schools and showed the presentation in classrooms. Due to the flexibility of the design, the length of the presentation could be fitted to the time limits of high school classes. The Freshman Services Director explained: “... We use these presentations in schools. The same themes are present, the visuals can or cannot be the same, but our presentations are flexible based on what's contingent or who's in our audience basically.” Since the presentation slides were mostly images with little text, the presenters could spend more time on verbal examples. The Freshmen Services Director explained: “[The presentations] can be short as a half an hour; they can be long as an hour and a half. And so having the visual component allows us to spend more time on certain areas if we want to share more examples or give more information.”

Intended multiplatform function. The current Campus Admission Presentation was intended to be a persuasive recruiting tool to get students to apply to UCSB. It could work alone or in conjunction with the Campus Visit materials: Campus Overview Video, Admission Guide for Freshmen and Transfer Students, and Campus Tour. The presentation could also work for any stakeholder who chose to do a self-guided tour, without a Gaucho Tour Guide.

The Campus Admission Presentation was intended to sell the campus with stunning visuals. The visuals were intended to pique a stakeholders' curiosity so they would ask more questions. The Freshman Services Director explained:

Because the presentation is on campus, they're in tandem with a Campus Tour. Our students would have the opportunity to touch base with the tour guide and ask more specifically about the student oriented options, which the student could then share from their own perspective and not just from a professional staff member.

Second, the Campus Admission Presentation was intended to work along with the campus tour by showcasing places that were shown in the presentation. The Visitor Center Director explained: "So how can the tour best complement the presentation? Not to be overly repetitive, but to support what we're sharing and showcase some of what they may have seen in the visuals, out on the actual campus."

Campus Overview Video

Intended individual function. The Campus Overview Video was intended to serve a number of purposes in the recruitment genre set. The video created interest, gave access, provided authenticity, showcased the students and diversity, and catered to the stakeholder desire for visual information.

First of all, the video was intended to create interest and give access. One of the major reasons for the video was the logistical difficulty of visiting the Santa Barbara region for many stakeholders. The School Services director explained: "One of our marketing struggles is that physically having someone at UCSB is not the easiest thing to do....It takes you two hours to get here. UCSB is really a full-day adventure, so it really takes the commitment to come up here." Therefore, the goal was to create a video that would get people interested in

visiting the campus, as the School Services Director explained: “So how do we get students, their parents, all of our constituents to see it and really want to experience it? That's the video. That's the hook.”

The Campus Overview Video was intended to provide access to areas of campus not available on the walking tour. The Freshman Services Director explained: “There are things they won't have access to: they're in the labs, they're in the costume department, they're in all these spaces where they won't be able to see on the general tour. So it's a way for them to preview those spaces that are not found on the walking tour.”

The Campus Overview Video was also intended to show the authenticity of the campus. Brochures, mission statements, publicity materials, often represented aspects of a college campus in an unrealistic manner. For example, a California university might show a student on a surfboard in their materials when their campus was nowhere near the ocean. So the video was a way for the Admissions Office to show that these images and descriptions of UCSB in the other artifacts were real. The School Services Director explained:

I'd say that it's really shocking to hear how many students get admitted and show up on the first day, going, ‘Oh wow, this is really pretty!’ Because they've never been here. Of course, there's somewhat of a realization that the picture in the brochure is real. But some of our competing campuses also have surfers in their brochures.

Riverside has a surfer in their video. So how much is real and how much is not?

The Campus Overview Video examples also showed that the students were authentic and what the students said about UCSB was authentic. For example, visitors would realize that the students in the video were enrolled at the school and not actors, as the School Services Director explained: “People that are visiting campus will run into [one of the

featured students] and go, ‘Oh, she was in the video. And it becomes, ‘Oh, they're not stage actors, they're really students.’ Likewise, stakeholders will realize that what the students said was authentic and not just publicity copy, as the Freshman Services Director explained: “But the video is all student perspective. We don’t tell them what to say. So it's a very authentic student feedback.”

One of the principal intended functions of the Campus Overview Video was to showcase the students and diversity of UCSB. If someone could not visit the campus, the video would show what current students were really like, as the School Services Director explained:

Really, that's a really big component, that if a student can get physically on to campus and they meet our current students, they realize how amazingly talented they are and well balanced they are. I think that's a big selling point for UCSB that we try to portray in the video.

Likewise, the Campus Overview Video showed the diversity of the students on campus, as the Freshman Services Director explained: “They get a very large range of perspectives from students on a variety of topics. So that actually showcases campus diversity in-and-of itself because there's such a variety of student populations that are found within it.”

Finally, the Campus Overview Video was used to appeal to an audience that preferred visual information. Since many younger people did not enjoy reading large amounts of linguistic text, the visual information was better at capturing and holding the attention of prospective students. The School Services Director explained: “We try to give students visuals because we learned that they don't read. They don't read much of what we send them when it's not in digestible bullet format.”

Intended multiplatform function. The Campus Overview Video was used as part of the overall campus visit strategy and worked with the Admission Guide, the Campus Admission Presentation, and the campus walking tour. The video was intended to serve a number of roles in the multiplatform genre set: to provide the most visual information in the set; to work as a teaser to get people interested in looking at other artifacts; and to provoke curiosity so that people would ask more questions about the admissions process and UCSB.

First, the video served a role in the multiplatform by providing visuals that other artifacts could not provide. The School Services Director emphasized: “It’s the biggest visual piece....” Second, it was meant to be a teaser to arouse interest in stakeholders. This interest would get stakeholders to either look at other artifacts in the multiplatform genre set for answers or to visit the campus in person, or both. The School Services Director explained: “It’s intended to be a hook so that students will read the brochure and find out about the admissions process. It’s intended to be a teaser to get an admitted student on the campus.” The content of the video itself was intended to get people excited, as the Freshman Services Director explained: “So the video is kind of this ‘shock-and-awe’ surprise. It’s flashy. It’s pretty. It gets people psyched. And then we come in and we endorse the same ideas, but with more serious messaging from the perspective of, ‘If you want to be here, this is what you gotta do.’”

Finally, the Campus Overview Video was intended to provoke curiosity in the audience, since it brought up interesting topics, but did not provide facts or data about these topics. The video provoked curiosity first by using titles to talk about certain themes, as the School Services Director explained: “The montage where the words are being thrown at you is meant to really highlight some of the themes that we’re hoping our students ask us

questions about.” Likewise, the video was composed to be general enough so that visitors would ask more questions when interacting with the Visitor Center staff presenters or the student Gaucho Tour Guides. The Freshman Services Director explained: “The video is not interactive whereas our presentation is interactive and then the tour is interactive, but is interactive with a student. So if they have questions that arise from the video they can ask them to staff, but if they want a student to answer they have to go on a tour.”

Internet Platform

Admissions Website

Intended individual function. The Admissions Website individual function was intended to be more student-focused and counselor-focused, more interactive, and more useful over the whole Admissions Cycle for all the stakeholders. The main audience of the site was intended to be prospective students and counselors. The Communications Coordinator explained the focus on prospective students: “So the website is aimed at prospective students, both high school and community college freshman and transfers, who are interested in applying to colleges and, specifically to UCSB.” Counselors were also an important audience for their website. Therefore, the site was frequently updated to keep counselors informed about changes to the admissions process so the counselors could in turn inform their advisees. The Communications Coordinator explained: “We’re trying to make this more of a—have a monthly webinar that gets rolled out on the page—so make it more of a living page.”

A living page was part of the goal of making the new Admissions Website more interactive with the stakeholders. In the past, the website was static and the content would rarely change. Adding new content and links gave the stakeholders more of a reason to use

the site. To make the website more interactive, the Admissions Office added links to other platforms and media, principally on the home page. The Communications Coordinator explained the reasoning:

Having the rotating banner on the home page, having this live Twitter feed. It kind of makes it more engaging. You can also tweet to us on the homepage, which I think is cool. So this is something where you're getting new news and up-to-date things from us even though we don't really have to change the website to do this.

The Admissions Website was also intended to function across the entire Admissions Cycle from prospect to enrolled. What content a student wanted to search for depended on where a student was in the cycle: for example, whether the student was a prospective, applicant, or admitted student. For prospects, the Communications Coordinator explained: “They just want to find out about the ‘Why UCSB’ and ‘Publications’ type pages.” However, applicant students were more interested in the “nuts-and-bolts” type information of applying and interacting on the ‘Visit UCSB’ pages, as the Communications Coordinator explained:

[Applicant students] are not as interested in ‘Our Location’ stuff. They're interested in the ‘Applying’ stuff, and the nuts-and-bolts of, like freshman transfer eligibility and selection and ‘How will I get in? What do I need to take?’ That kind of thing. Then we talk to applicants. And a lot of time the applicants are communicating on the ‘Visit UCSB’ pages.

The goals of the website interaction were to give prospective students relevant information, encourage them to apply, and create a personal connection by getting them to visit the campus. The Communications Coordinator explained: “The function is to tell them about UCSB, to encourage them to apply, to answer the questions they need answered from

an applying standpoint...And also to get them to come to campus, meet us, and get that personal connection. Hopefully, all of which is available on the site.”

Intended multiplatform function. The website played an important informational role in the multiplatform genre set. The main intended function of the website was as a resource. The pages served as a resource by being a depository of digital documents and links to other informational resources within the Admissions Office and campus departments. The Admissions Office intentionally did not include all the specific facts about UCSB found in the paper-and-ink brochures, Campus Admission Video, or Campus Admission Presentation.

The Communications Coordinator explained the website’s intended function as a resource in the genre set. “The website is also a portal where I put all the new publications, so it's a way for people to connect with it on there.” Part of the composition strategy for the website was to publish more general content on the pages, which made managing the site easier and reduced the inaccuracy of the content. The Communications Coordinator explained:

[On] the website, every single page, 60 plus pages, have facts that are constantly going out of date.... So we try to make things more vague. And we try to link people out, like, ‘You want to know about housing? Here's the housing website.’ Because we can't be the maintainers of the constantly updated contacts. Or, ‘You want to know about financial aid?’ Here's the financial aid link.’ So we tried to make the website a resource to the other departments that are constantly updating their own information.

Social Media (Facebook and Twitter)

Intended individual function. The intended function of both social media sites was to inform, persuade, and interact with prospective students over the entire Admissions Cycle. Since the content was not static, the Admissions Office developed daily and weekly themes for the content depending on whether its strategy was to persuade or inform a prospective, applicant, or admitted student. Overall, the intended function was to get students excited about what was happening at UCSB.

One of the constant goals over the Admissions Cycle was to have students interact with UCSB Admissions. The Social Media Director explained that interaction with stakeholders was important for the Admissions Office “because it creates more of a connection with the students and our institution.” Contact took place in both directions. The Admissions Office contacted students directly on Decision Release Day and students also sent messages directly to the Admissions Office through Facebook and Twitter as an alternative outlet for asking questions about UCSB and the admissions process. The Social Media Director explained: “For fall, we’re really expecting and hoping that our audience will interact with us and then have a simple forum to ask their questions. We’ll see a lot of Facebook messages about, ‘Hey, how do you do this in the application?’ and those types of things.” This interaction with the Admissions Office was reinforced through the daily and weekly themes throughout the Admissions Cycle.

For each day of the week, the Admissions Office published themed content with the goal of getting students excited. The content could be linguistic text, or an image with a link, or sometimes text and an image with a link. The source of the content could be generated in-house, taken from the campus, or produced by an outside organization. Whatever the content

published, the intended function was to generate excitement about UCSB. The Social Media Director explained the different daily and weekly themes:

Media Mondays, which are other media sources that are highlighting UCSB and then showcasing that... Tuesdays, we're using Tuesdays to showcase different types of populations of students, maybe students in clubs or organizations, students of particular majors....Wednesday is our creative day, so to speak, to generate a lot of fun content that's a little quirky. Maybe do like a limerick or a type of poem, something that's just engaging and interactive, depending on the theme for the week.... Thursdays are always Throwback Thursdays. So doing photos from the past that relate to the theme.... Then on Friday's we always have a Fun Fact Friday. Just fun facts that students get excited about.

Weekly themes depended on where the prospective student was in the Admissions Cycle. The themes emphasized in the fall by the Admissions Office were different than the themes emphasized in the winter, spring, or summer. For example, in the fall, the strategy was to get students to apply to UCSB. The Social Media Director explained:

During the fall, we're trying to generate a lot of excitement about UCSB. Getting our name out there more so than ever. Trying to highlight the specific types of factors that students are interested in getting out of the university experience, like being able to collaborate across interests, or maybe have a double major, or maybe learn about something new on campus that they didn't know was an option.

In the winter the strategy was to back off, while at the same time planning the content themes for the spring. The Social Media Director explained: "For winter, we kind of back off a little bit on social media, since we've kind of been pounding a lot of information down their

throats with the deadlines and stuff.” Then in the spring, the intended function was to continue generating excitement. However, this excitement was now focused on students who had been accepted to the university, culminating with Decision Release Day in March. The Social Media Director explained: “That’s when we start getting more content heavy, generating more excitement for decision releases.”

Decision Release Day was the most active and interactive day for the Admissions Office to create a connection with students. Until this point, the Social Media Director had been the point person for interacting with students. However, for this day the Admissions Office goals were to interact with every single student who posted online about being admitted to UCSB. The Social Media Director explained:

Decision Release Day is the most exciting day for social media because everyone is posting about how they got admitted. And so that day is a very active day on social media for us. We have all of our Admission Counselors get assigned to one social media platform—Facebook, Twitter, Instagram—and then we essentially engage with the students who were admitted and who are saying they got admitted to UCSB. The idea was to create a personal connection with the student and UCSB, as the Social Media Director explained, “So it makes more of a kind of personalized connection when we’re welcoming them.”

After students were admitted, the social media strategy for the Admissions Office shifted to what is known as “yield.” Yield was about persuading the best and most diverse students who had been admitted to choose UCSB for enrollment. The intended function of both sites was to get students intrigued about the university and to visualize themselves on the campus. The Social Media Director explained the Admissions Office wanted to persuade

stakeholders by showing “them different parts of campus to help get them even more intrigued about campus and wanting to come and be part of this community.” To encourage admitted students to enroll, the Admissions Office stressed the major themes of community, academics, and research. The Social Media Director explained, “We're really pushing community and different opportunities for students that they might not have known about, like the Humanities, like the Fine Arts, like different research opportunities, what research actually is.”

Once enrollment ended, the strategy for using the social media sites reverted back to the beginning of the next Admissions Cycle. The Admissions Office would focus its attention to the next group of prospective students over the summer. The Social Media Director explained: “We start focusing our attention towards incoming students again. So switching over to this upcoming cycle, it'll be Fall 2017. So a full year out. And then we start the whole thing again: generating excitement, becoming resourceful and helpful, giving students our resources, all that stuff.”

Intended multiplatform function. The Admissions Office intended social media to play an important role in the multiplatform genre set for recruitment. The social media sites were used to interact with students, to create a personal connection, and to reinforce the themes and microthemes of the university message on other platforms. The Social Media Director explained: “We're just implementing social media more as an outlet to reinforce that messaging.”

Facebook and Twitter were also used by the Admissions Office to reinforce each other and also to get the same message out to different stakeholders. A photo or text message that was posted on Twitter would also appear on Facebook or vice versa, depending on the

length of the text content. The Social Media Director explained the difference: “So we operate mostly on Facebook and Twitter. And typically we’ll post a similar message or the same message on both at the same time, just because different audiences are using different channels.” However, since Facebook and Twitter had different capabilities and limitations (Twitter’s 140 character limit being the most obvious), the Admissions Office also posted different content on each site. The Social Media Director explained the posting strategy: “On Facebook we typically concentrate on resourceful information and links, and that’s just because of the nature of Facebook and Twitter. You have more characters for a Facebook post than a tweet will allow.”

Twitter, on the other hand, was used more to interact with students. The Admissions Office liked how the interaction was very visible to all stakeholders. The Admissions Office not only wanted to interact with prospective and admitted students, the Admissions Office also wanted all stakeholders to see this interaction. The Social Media Director explained: “For Twitter, we interact a lot more with folks because Facebook doesn’t allow us to. Like, if someone is commenting on our wall or posting on our wall, it’s not as visible if we comment back to them or interact with them on our private messages or not.” He also stated that Twitter was used to find students to interact with via the student hashtags. “It’s really easy to search on Twitter as well. Look up certain hashtags. So we interact a lot more with Twitter.”

Mobile Phone Platform

Virtual Tour

Intended individual function. The intended function of the Virtual Tour was to showcase the campus to prospective students. These students might live too far away to visit, wish to preview the campus before a visit, or to review the campus after a visit. The Virtual Tour on the Admissions Website was now part of its overall marketing plan. The Visitor Center Director explained: “We now include the virtual tour in our marketing. When we market it in an email, our hits goes up.”

In addition to being a tour, the Virtual Tour was intended to reinforce the same messaging themes that a stakeholder would receive from other genre artifacts. The Visitor Center Director explained: “Other than trying to provide [a tour] for people who aren’t here, it can convey some of the same messages. It hits on some of them: access to faculty, research, [and] community having a positive impact on student experience.”

Like other visual components of the multiplatform genre set, the Virtual Tour was used to showcase the beautiful location and amazing physical spaces at UCSB. The tour showed the beauty by publishing still images, panoramas, and videos that could be accessed from the front page on the application. The Visitor Center Director explained: “We wanted to showcase some of the spaces that are particularly impressive at UCSB. We went to Campus Point and we got some great footage.”

Intended multiplatform function. The Virtual Tour was intended to function in the multiplatform genre set to reinforce the Admissions Office themes and microthemes, while also allowing students to visit the campus without having to be physically present. The tour also functioned as an interactive piece so that users could click on spots on the map, listen to

recorded audio about campus information, and learn more about UCSB to get them interested in applying. The Communications Coordinator explained: “The virtual tour is a big interactive piece because it's a way for people to see the campus without coming here. So adding it to the webpage was a no brainer because it's such a great tool to introduce prospective students who are coming to this page to actually to lead them to click there and learn more about the campus.”

Instagram

Intended individual function. The function of the Instagram application was to engage with prospective student stakeholders and promote a positive view of the student community—not to be an official outlet of UCSB admissions information. To better engage with student stakeholders, the Admissions Office designated a Gaucho Tour Guide, known as the Social Media Chair, to manage and publish the content. The Social Media Chair published on the site in conjunction with input and oversight from the Communications Coordinator and the Digital Officer from Public Affairs. So instead of an official message, the Instagram account was used to publish high quality photos that were fun and engaging for students.

The main intended function of Instagram was to engage with the student stakeholders and to create a personal connection with UCSB. However, most of the engagement that took place was not between the Social Media Chair and the Instagram users, but rather between the Instagram users, who would react to a photo that had been posted by the Social Media Chair. The Social Media Chair explained:

If people ask me questions, I respond. If people have a comment that I think that they would want [the Admissions Office] to respond to [I do]. But a lot of times, they

aren't trying to engage with the account. They're just trying to engage with their friends... Most of them are just tagging friends and saying 'LOL, I was so drunk at DLG.' 'I remember this.' [Laughs]. Well, UCSB isn't going to say anything to that.

Another way the Admissions Office used Instagram to engage with the students was by using student photos and encouraging students to "double tap" to show if they liked a photo. The Social Media Chair explained about user-generated content: "I will say when I don't know what to post, I look to others from inspiration... If I don't have anything much going on that week I'll kind of scour through the email account and see what pictures have been emailed to me, what might be appropriate." The timing for uploading the photos was also used to encourage students to engage by 'liking' photos. The Social Media Chair explained how she encouraged students: "Occasionally, I like posting early morning, say on a Monday morning where people have just gotten up for the week and are kind of feeling drowsy and are more likely to "double tap.""

Intended multiplatform function. The Instagram account served a unique role in the multiplatform to portray a "student perspective" from an actual enrolled student. The Social Media Director explained this role was influenced by higher education marketing research and survey feedback, stating the Admissions Office learned "Facebook was declining in terms of interaction" and "Instagram was becoming more and more popular."

Instagram also showed what was happening on campus in the present tense to showcase actual student life and community as it happened. The Social Media Chair explained her strategy for posting:

I post probably 4 times a week. I think [Public Affairs] would like me to post more.

[the Communications Coordinator] is fine with four. And try to capture unique things

that are happening on campus or highlight interesting events. If there's a soccer game, I'll talk about it. When we had our new library open, then I went to the ribbon cutting ceremony so I could get a picture. So kind of just capturing what's happening on campus at the time.

Occasionally, however, the Admissions Office also used Instagram to reinforce some official themes, which were provided by the Communications Coordinator. The Social Media Chair explained: "I do try if new rankings come out. I try to highlight those. ... [The Communications Director] tries to keep me updated with little fun admissions facts for me to post."

Conclusion

In this chapter on function, I set out to answer how composing for multiple platforms affected the intended function of the artifacts across the platforms. I was interested in understanding how the genre artifacts worked together and separately across multiple platforms and mediums to achieve the goals of the Admissions Office while fulfilling the stakeholders' needs.

The Admissions Office changed the intended function of some of the artifacts so those artifacts would work better in a persuasive recruitment genre set for the 2015-2016 academic year. These artifacts could be used individually or could work with other platforms in the multiplatform genre set when recruiting. Individually, the paper-and-ink platform artifacts were intended to function as primary recruitment tools to persuade and inform prospective applicants at college fairs, school visits, and campus tours. These guides served dual roles to persuade students with promotional "fluff" details about school rankings and

campus life while also providing all the necessary “nuts-and-bolts” information and resource links needed for a prospective student to apply to UCSB.

The genre artifacts on the computer platform were intended to function in support of the paper-and-ink and internet platforms. These genre artifacts functioned to excite stakeholders about UCSB as a unique place to enroll in order to encourage stakeholders to seek more specific content about the application process on the paper-and-ink and internet platforms. Both artifacts ‘wowed’ the audience with persuasive visuals based on themes and microthemes. The Campus Admission Presentation was designed to impress the audience with tangible examples, explained through stories, using high definition images, rather than reciting a list of facts on a slide, which most students would soon forget. The presentation was used as part of the Campus Visit and also as a tool for high school student recruitment on high school visits. The Campus Overview Video was used to sell stakeholders on UCSB by creating curiosity in the applicants so they would visit the campus, giving visual access to the campus to applicants who lived far away, providing authenticity to counter incorrect stereotypes, showcasing the diversity of the student population, and catering to the younger audience’s desire for visual information.

The Internet Platform artifacts were intended to function to support the other recruitment artifacts by providing a repository of information and a place for interaction. The Admissions Website functioned as a “nuts-and-bolts” resource for students and counselors for the entire Admissions Cycle and not just for recruitment. The social media sites of Facebook and Twitter were used to interact with prospective students in order to create a personal connection with the UCSB. To connect with stakeholders, the Admissions Office varied its content by creating daily and weekly themes depending if the goal was to persuade

or inform a given prospective, applicant, or admitted student. Facebook functioned mainly as a place to add links to resources while Twitter was used to interact with students more directly. Overall, the intended function of the social media sites was to get prospective students excited about what was happening at UCSB by publishing current content with links to information, campus images, videos, recent news, and events.

The mobile phone platforms were intended to function in supportive and niche roles within the genre set. The Virtual Tour allowed stakeholders to visit the campus who could not easily visit UCSB, while the Instagram account created a sense of student community through unofficial messaging managed by a student Social Media Chair. The Virtual Tour was intended to persuade students to want to apply to UCSB by showcasing parts of campus that promoted the Admissions Office's themes and microthemes. The tour also allowed students to preview the campus before they visited, review the campus after a visit, or to visit the campus virtually if they lived too far away. For Instagram, the primary purpose was to persuade prospective applicants to apply by portraying a positive and fun image of UCSB through the use of exciting images of the campus landscape, campus buildings, students studying abroad, sporting events, and job fairs. It was not intended to be an official source of information about applying to UCSB. The main purpose was to engage with prospective students by using their content and having them "like" photos, or by having the users share UCSB's content with other stakeholders through tagging.

In terms of multiple platforms, to get the entire perspective on the university, a stakeholder would need to use each artifact and platform in the set. The artifacts complemented each other in terms of information and persuasion. For example, the Admission Guide for Freshmen and Transfer Students provided more "nuts and bolts"

information for a visitor than a visitor might receive in the Campus Admission Presentation, which had the “wow factor” examples. From this interaction of platforms, the Admissions Office hoped to achieve the dual goals of persuading students to apply and giving students enough information in order to apply.

There are several implications for how the use of multiple platforms influenced the intended function of these artifacts. First, organizations have to understand how each genre artifact functions to accomplish their messaging goals in terms of the strengths and weaknesses of each platform and its medium. Second, organizations need to understand how genre artifacts can work together to accomplish their company’s goals. For example, some artifacts can be used to persuade and others can be used to inform. Third, organizations need to have a clear understanding of the content so that the examples are not redundant or inaccurate. Fourth, organizations need to create consistent interaction models for platforms, such as paper-and-ink publications and websites, so that users can find the content they need. Finally, as was seen in the last chapter, organizations must first structure the artifacts during the composition process so the artifacts can be used to support each other.

In Chapter 7, I will look at how the Admissions Office worked on multiple platforms to create, publish, and manage the artifacts in the genre set.

Chapter 7

Work Practices

Research Question

4. How did the Admissions Office work to create, publish, and manage the artifacts on multiple platforms?

In this chapter, I will examine the work practices of the Admissions Office in developing its recruitment genre set. Specifically, I will discuss how the individuals and groups in this professional organization worked together to compose, publish, and manage the genre artifacts across multiple platforms during the content lifecycle.

Method and Model

To examine their work practices, I combined the ideas of workflow and governance from the content strategy model (Halvorson & Rach, 2012) with Engeström's (1999) second-generation model of activity theory. I then matched the four activity theory model concepts of rules, tools, community, and division of labor (Engeström, 1999) with corresponding practices expressed in the ideas of workflow and governance developed by Halvorson and Rach (2012) (see Table 33). Specifically, tools and division of labor from Engeström's (1999) model were combined with Halvorson and Rach's (2012) ideas of workflow. For example, staff the organization hired to do the composition were considered division of labor; the software and applications the organization staff used to compose the artifacts were considered tools; and how the staff members collaborated to create, publish, and manage the artifacts over their lifecycle was also part of the division of labor. I also combined Engeström's (1999) concepts of community, rules, and division of labor to the Halvorson and Rach (2012) examples of governance. For example, policies, procedures, and guidelines

corresponded to the concepts of rules and community; and staff members who made the decisions on the organization flowchart were discussed under division of labor.

Table 33

Content Strategy People Components and Activity Theory

Activity Theory	Content Strategy
Rules	Guidelines
Tools	Software applications, hardware
Community	Policies
Division of Labor	Decision making, staff, collaboration

After combining the concepts and examples of the two models, I examined the different activity systems involved in creating the recruitment genre set. I looked at each activity system's rules, tools, community, and division of labor for working on the genre artifacts. I also examined the work process over the lifecycle of the artifacts in terms of planning, sourcing, creating, editing, publishing, and managing of the content.

In this chapter, I will first give a brief overview of the previous activity system, explain how the system worked, and detail some of the system's problems. Since much of the previous activity system for the recruitment genre set in 2014-2015 did not change, I will only point out the specific problems that prevented the Admissions Office from achieving its goals for recruiting and portraying a positive image of UCSB. In order to understand how the Admissions Office overcame these problems in its work practices so they could stay on task, accomplish its goals, and meet its stakeholders' needs, I will spend a greater part of this chapter examining the activity system for the 2015-2016 recruitment genre set in detail. I will

first give an overview of the activity system for recruitment genre set as a whole, examining the genre set's rules, tools, community, and division of labor. I will then examine each separate activity system that was used to create, publish, and manage the individual genre artifacts. However, for that section I will only discuss the division of labor and tools, since the community and rules for the individual activity systems was the same as the overall activity system for the genre set.

Challenges Facing the Previous Activity System

Prior to the development of the 2015-2016 recruitment genre set, the Admissions Office faced challenges in creating a consistent message across the platforms and artifacts in its genre set. Some of its work practices in terms of rules, tools, community, and division of labor prevented them from promoting a consistent message, having a consistent design for its artifacts, and creating clear roles for the interaction of the genre artifacts. For rules, the Admissions Office (and UCSB as a whole) was limited by the lack of a consistent set of graphic identity guidelines for publishing artifacts on the computer, Internet, or mobile phone platforms. The UCSB graphic identity guidelines were limited for three reasons: the guidelines had not been updated since 1985, they only applied to publishing on the paper-and-ink platforms, and they primarily focused on the use of UCSB logo and watermark, and not the other elements of graphic identity. Therefore, there was no objective standard for the Admissions Office (or UCSB as whole) for creating consistency in the design of its genre artifacts. In terms of tools, the Admissions Office had a low-definition video projector its Campus Admission Presentation and was lacking a high quality digital camera that could be used to create better visual assets.

For division of labor, the Admissions Office had a number of issues that caused problems in consistency across the platforms. The office was obligated to outsource the design of its genre artifacts to a graphic designer in Public Affairs since the Admissions Office did not employ its own designer. Outsourcing resulted in an inconsistent “look and feel” of its genre artifacts, which made branding difficult. The Admissions Office also did not collaborate with outside agencies to get analysis of the UCSB stakeholders, so the Admissions Office was unaware of why some stakeholders would not choose to apply to UCSB. For community, members of the Admissions Office were not using any research from other higher education admissions communities to learn how to best use its genre artifacts and platforms to engage with its stakeholders. Therefore, the Admissions Office leaders were not aware of the latest research on how to effectively use social media sites to engage with its stakeholders.

So when UCSB experienced five tragic on-and-off campus incidents in 2013-2014, the Admissions Office was unprepared to address the situation in its communication strategy. To address these incidents, the Admissions Office had to improve its work practices so it could create a persuasive message across multiple platforms that also projected a positive image of the campus.

Recruitment Genre Set Activity System in 2015-2016

In order to understand how the Admissions Office overcame the problems with its previous activity system, I examined the activity system of the 2015-2016 recruitment genre set and analyzed how the office changed its practices to meet the new goals of the UCSB administration. To explain what transpired, I will examine the recruitment genre set in terms of the division of labor, rules, community, and tools.

Division of Labor

To create a consistent message across multiple platforms, the Admissions Office needed to have hierarchies for decision-making, coordination among staff for implementation, and collaboration with outside agencies to analyze stakeholders. There had to be clear roles and responsibilities for composing and managing the artifacts in the genre set to keep the message consistent, meet the organization's goals, and satisfy the stakeholders' needs.

To create a clear system for the division of labor, there were three levels of decision making. This decision making governed the composition, publishing, and management of the content for the University Level Strategy, Admissions Office Strategy, and Admissions Office Implementation. Each level determined the strategy for the level below. The final level implemented the composition, publishing, and management of the artifacts for the recruitment genre set over the entire Admissions Cycle (see Figure 39).

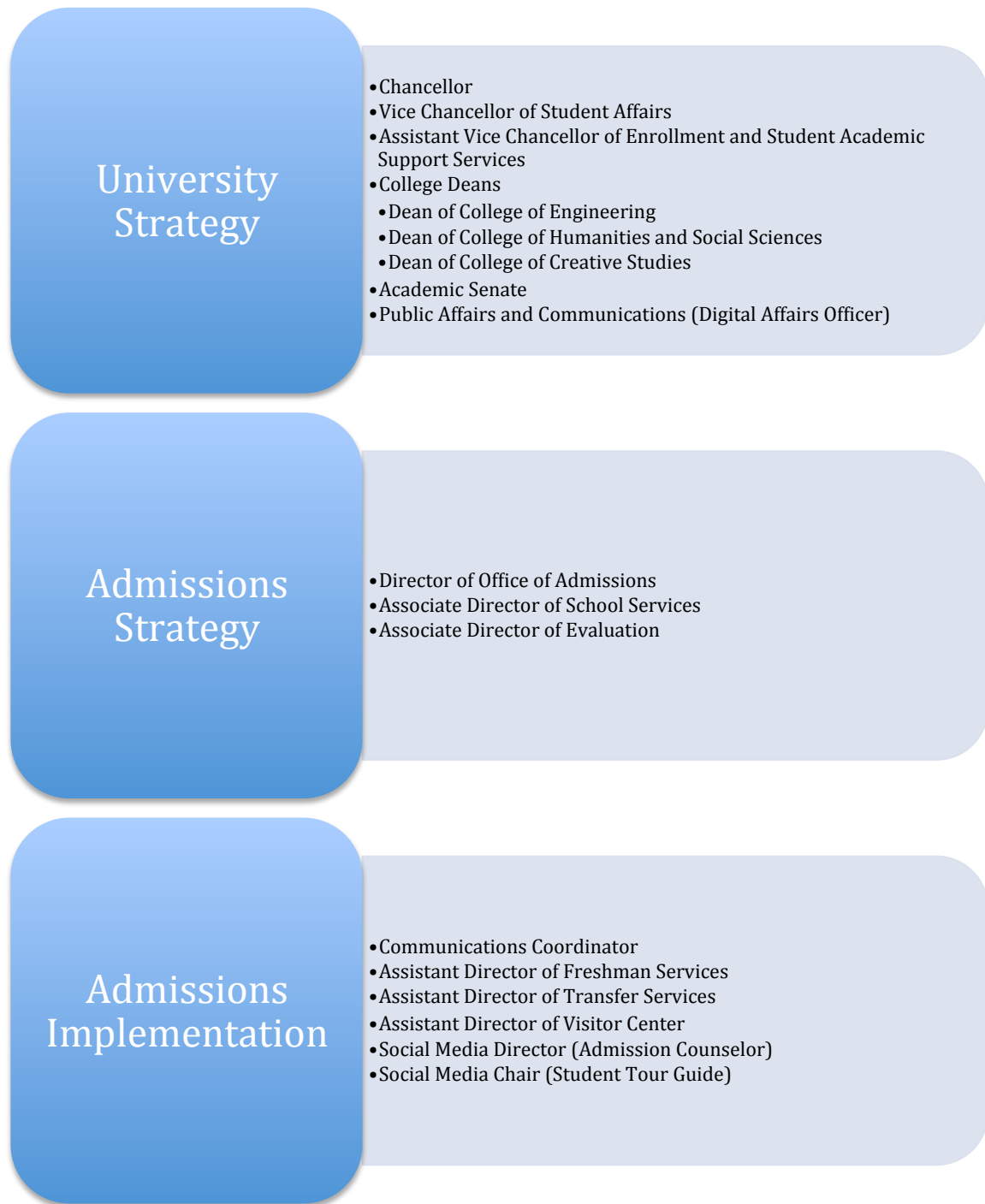


Figure 39. Three levels of decision making involved in the recruitment genre set.

Three levels of decision making. At the University Strategy level, the Director of Admissions received input from the university administrators. The Chancellor, the Deans of the three colleges, the Vice Chancellor of Student Affairs, and the Vice Chancellor of

Enrollment all provided the university vision. These high-level administrators developed the vision for what University identity should be, set the goal of recruiting students to UCSB in particular, and made the decision to promote a positive and unique image about UCSB to its stakeholders. The Academic Senate set admission criteria for prospective students in terms of scores, grades, and course requirements. The Office of Public Affairs and Communications, represented by the Digital Affairs Officer, gave advice on how to present this messaging across platforms to keep it consistent with the UCSB brand as a whole.

At the middle level was the Admissions Office Strategy. At this middle level, the Director of Admissions and the two Associate Directors of Admissions set the tone for the rest of the Admissions Office's decision making. The Director set the direction for the Admissions Office Strategy based on the University Level Strategy and had the final say on all decisions in the Admissions Office. The Associate Director of School Services provided input on both Freshmen needs and Transfer concerns. The Director of Evaluation provided input for the application process. Together, these three top-level Admissions Directors created a strategy to best implement the goals set forth by the university level administration for recruiting students.

The third level of decision making was the Implementation by the Admissions Staff. At the Implementation level, the Communications Coordinator had a large hand in guiding the composition, publication, and management for each and every genre artifact activity system in order to keep the content and design consistent across all platforms. Overall, the coordinator was the lead person for three of the artifacts and helped both in the composition and the management of each individual artifact in the genre set during the Admissions Cycle. In terms of other artifact leadership, the Visitor Center Director was central in developing the

Student Visit artifacts: the Campus Admission Presentation¹⁷ and the Virtual Tour application. The other three artifacts in the set had separate leads as follows: Campus Overview Video (School Services Director), Social Media (Social Media Director), and Instagram (Social Media Chair). For a full list, see Table 34.

Table 34

Leaders for Each Activity System in the Genre Set

Artifact Leader	Activity System Object	Platform
Communications Coordinator	Admission Guide	Paper
	International Student Guide	Paper
	Admissions Website	Internet
School Services Director	Campus Overview Video	Computer
Social Media Director (Counselor)	Social Media (Facebook and Twitter)	Internet
Social Media Chair (Tour Guide)	Instagram	Mobile
Visitor Center Director	Campus Admission Presentation	Computer
	Virtual Tour	Mobile

For the content and design to be consistent, the Communications Coordinator had to be able to work on and understand the capabilities of all four platforms (see Figure 40).

Understanding meant knowing the limitations and benefits of the paper-and-ink, computer,

¹⁷ During the timeframe of this study the Freshmen Services Director had taken the lead for the Campus Admission Presentation 2015 activity system while the Visitor Center Director was on a leave of absence. In all other times, the Visitor Center Director is the lead.

internet, and mobile phone platforms to meet the audience's needs and achieve the Admissions Office goals. The former Communications Coordinator for the previous genre sets had not been trained in graphic design, so the design of documents had originally been outsourced, leading to inconsistency in the design of the products and a lack of unified branding. However, the new Communications Coordinator was trained in graphic design and technical writing, enabling her to keep the messaging and the design consistent across all platforms, creating a stronger overall brand for the Admission Office artifacts.

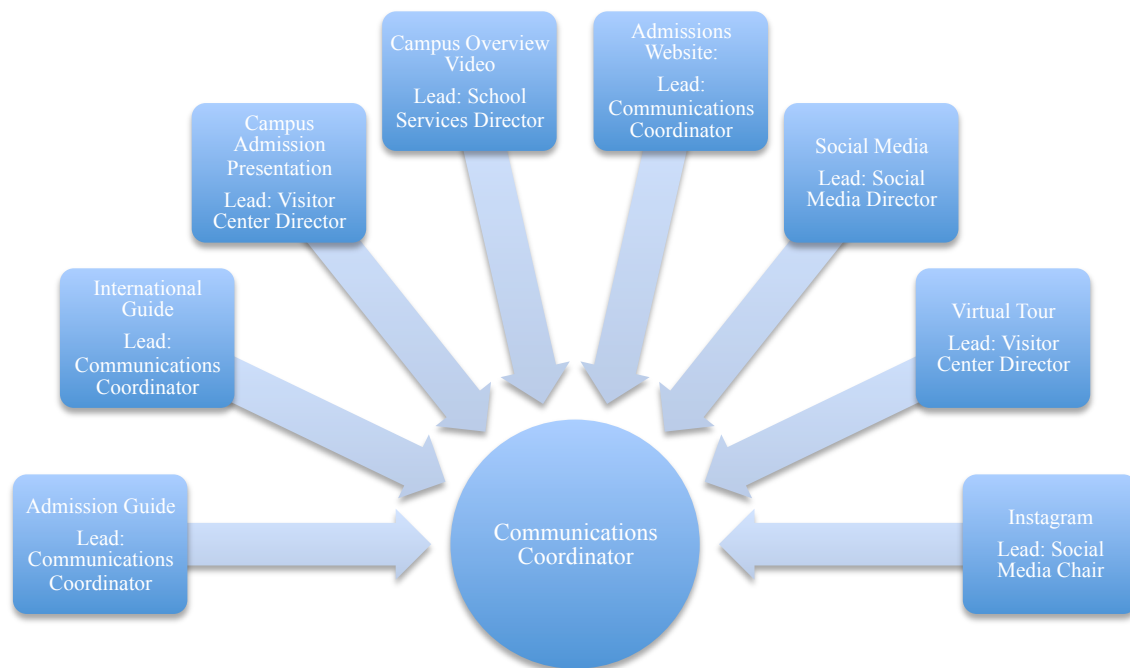


Figure 40. The Communications Coordinator coordinated all the activity systems.

Collaboration with branding agencies. The Admissions Office also collaborated with an outside branding agency in order to understand the needs of the Admissions' stakeholders. This collaboration helped the office develop themes and topics to persuade its stakeholders. While the Admissions Office had previously interpreted its stakeholder needs from internal surveys—conducted primarily on stakeholders who came on campus visits—working with SimpsonScarborough allowed the office to understand what topics its stakeholders were interested in learning about, especially those stakeholders who had decided not to visit the campus and could not be surveyed with UCSB instruments. Results from these surveys helped the Admissions Office develop such themes as Beauty and Outcomes to persuade more prospective students to apply.

Division of labor over the content lifecycle. A key part of the division of labor was influenced by the content lifecycle. The content lifecycle is the notion that content is not just a one-and-done experience for an organization; instead, materials can live, change, transform, and live again for producers and users alike. Abel and Bailie (2014) defined the content lifecycle as “the series of changes in the life of any piece of content, including reproduction, from creation onward” (p. 16).

Content lifecycle and admissions cycle. For the Admissions Office, the content lifecycle followed its Admissions Cycle. Following the Admissions Cycle meant prospective students were always seeing new examples in the genre artifacts that would persuade them to take different actions at different stages in the cycle, or different artifacts or examples were emphasized to suit their needs. On the Admissions Website, for example, prospective students accessed the “About UCSB” section when they were learning about the school during the recruitment phase, then the “Applying” links when they were in the application

phase, and the “Visit UCSB” section after they were in the yield phase. As the Freshman Services Director explained, this process was called “turning”: “We hit them at these multiple phases, but we turn them from a prospect into an applicant; we turn them from an applicant into an admit; and we turn them from an admit into yield.”

Genre artifact lifecycles. The artifacts in the recruitment genre set were constantly being updated and revised to keep the examples fresh and the content up-to-date for the stakeholders. New content had to be available for prospective students during the recruitment cycle in the fall that was different than the examples shown to admit students in the spring when admits did campus visits during the yield cycle. This emphasis on fresh examples was why the Admission Guide for Freshmen and Transfer Students and the Campus Admission Presentation were updated more frequently than other genre artifacts. However, the frequency of the updates also depended on the level of the work involved in creating the artifact for the platform. For instance, artifacts on the Internet platforms had the longest update cycle since the website updates typically followed the university rebranding cycle, which cycled every three years or more. Other artifacts that were expensive, or involved outside vendors to create the content, such as the Campus Overview Video or the Virtual Tour, were also updated less frequently (see Table 35).

Table 35

Annual Production Cycle

Time	Action
Summer	Revise and publish Admission Guide for fall quarter recruitment
Fall (Recruitment)	Use new fall Admission Guide and CAP from previous spring quarter for recruitment
Winter	Revise and publish CAP for coming spring quarter
Spring (Yield)	Use new spring CAP and fall Guide for yield

Longer update cycles. This schedule shows the yearly frequency for updating the genre artifacts:

- Every Year:
 - Admission Guide for Freshmen and Transfer Students (Summer)
 - Campus Admission Presentation (Winter)
- Every 2-3 Years:
 - Campus Overview Video
 - International Student Guide
 - Virtual Tour
- 3 or more years:
 - Admissions Website

Rules

In order to create consistency for the artifacts in the genre set, the Admissions Office followed certain rules. These rules could be found in its policies and guidelines. From interviews, the staff revealed that legal requirements, graphic identity policies, and publication guidelines had influenced the “look and feel” or design of the artifacts for the recruitment genre set across multiple platforms.

Legal considerations. What content goes in and what content stays out of the artifacts was sometimes influenced by legal considerations. Legal considerations could be federal, state, or local regulations. Legal considerations mainly influenced what student images the Admissions Office was permitted to publish in its genre artifacts. As the Communications Coordinator explained:

All of the photos we have in [the guide], we have waivers for these students. We can't put anyone in our brochures if we don't have permission. So that's a limitation because we can't just go out snapping photos. We have to physically ask each student in the photos to sign a sheet...the time and effort to do that.

However, for social media the permission was less formal as the Social Media Chair explained: “If I want to use someone's picture I [just] ask them for permission. I always give [the person] credit.”

Graphic identity guidelines. One of the biggest issues for consistency in the previous activity system was a lack of style guidelines for creating genre artifacts. UCSB only had guidelines for the use of the university logo and seal. Unlike other UC campuses, UCSB did not develop an official Graphic Identity guide until 2013. The development of

new guidelines enabled the Admissions Office to create consistency for campus colors and color palettes, typography for print and web, and subject matter for images.

For colors, UCSB used blue and gold. However, the Public Affairs officer stated, “There had started to be some confusion about which blue is the official blue,” so the Public Affairs office made clear what were the exact specifications for the hue so there would be the same exact use of color across departments, including the Admissions Office. The Public Affairs officer emphasized however, that it was not always the same shade of blue and gold used in artifacts: “If you're only giving them blue and gold to work with, things can get pretty sterile pretty quickly, so we offered a secondary color palette that'll give them some more flexibility, where blue and gold is always the campus color...”

For typography (and fonts), UCSB only had an official font for paper-and-ink platform artifacts. The university had not designated a “web friendly font.” The Public Affairs officer explained the change to a web-friendly font was for consistency: “So we introduced a font that is web friendly, that you could use on a website, that is very similar to our campus font. But that you can actually use in a digital space.” UCSB chose the Fruitiger font for paper-and-ink artifacts and the Hind font for the internet platform.

Finally, there were also photography guidelines, which could also be considered mode guidelines for images. These guidelines promoted the use of photography in terms of pathos (or emotion) and emphasized the use of people as subjects in the photographs. Specifically, the UCSB Graphic Identity guidelines stated: “Photography creates a powerful emotional impact in print and web design.”¹⁸ The one main guideline for choosing photography, according to the guidelines, was to “use imagery featuring people whenever

¹⁸ For photography guidelines, see <http://www.ucsb.edu/graphic-identity/photography>

you can” because “every concept can be made better by incorporating a human element in the imagery.”¹⁹

These style guidelines as a whole influenced the Admissions Office approach in designing its artifacts. Based on the guidelines, the Communications Coordinator chose a specific set of colors and a specific font to use for all genre artifacts. For typography, the Communication Coordinator stated: “This is all Fruitiger [pointing to the Admission Guide]; I only use Fruitiger in order to keep everything consistent.” For colors, the Communications Coordinator stated: “I only use one gold and one blue...Our blue is actually not the campus blue. The campus blue is a darker navy. Everyone is choosing their own colors. But this is the blue we always have gone with in Admissions to keep everything consistent.”

Associated Press guidelines. Finally, other professional associations, like the Associated Press, exerted a standardizing influence on the expression of the linguistic text. The Communications Coordinator explained: “Anytime I have a question about how something is written, I refer to [AP] and that’s based off the AP style guide, which I already use from a journalism background.”

¹⁹ For photography guidelines, see <http://www.ucsb.edu/graphic-identity/photography>

Community

The Admissions Office also borrowed ideas from the higher education admissions community to improve its genre set in 2015-2016 and to help them meet its stakeholders' needs. The higher education community made an impact on the look and feel of the artifacts of the Admissions Office in terms of the choices made for content and the outside vendors the office hired to create its artifacts. Usually this community influence was exerted when a staff member attended a professional conference and was exposed to a new idea or artifact. Some of the professional organizations that exerted an influence were NACAC (National Association of College Admission Counselors), IACAC (International Association of College Admission Counselors), and the Higher Education Social Media Conference.

At NACAC, the Director of Admissions met the outside vendors who influenced the use and design of video and mobile applications in the genre set. At the NACAC conference, the Director of Admissions met the videography production company that produced the Campus Overview Video and learned about the YouVisit organization, who produced the Virtual Tour application for the Admissions Website and mobile phone platforms. Sometimes, the professional conferences were useful for exposing the organization to other ideas of what was possible. The School Services Director explained: “[At] the International Association [IACAC]—it's always great to see what smaller schools with large budgets can do and how we can be inspired by some of the initiatives that they do without budgetary restrictions.”

Conferences also influenced the Admissions Office in how the genre set artifacts were employed to meet stakeholders' needs. The Communications Coordinator and the Social Media Director attended a Higher Education Social Media Conference (accessed

through Higherexperts.com) to learn how to more effectively use social media sites. This conference was attended online, and social media presenters gave ten-minute talks on how they used social media in their own higher education admissions. The Social Media Director explained, “I think it was about sixteen different higher education social media, print media, different types of media folks, presenting on what they did, on daily themes that had come out, that they are implementing and using, to implement their own social media strategies, and other types of communications.” According to the Social Media Director, the goal for the Admissions Office was to create a social media plan that was “very strategic, very organized, and very easy to implement.”

From this conference, the Admissions Office also changed how it used Facebook and Instagram to support the genre set messaging. The Social Media Director explained: “Some of the research that was shared was trends in social media. Those were the ones I particularly paid attention to. Like how Facebook was declining in terms of interaction, but how Instagram was becoming more and more popular [with students], and what prospective students wanted out of Instagram.”

Tools

The Admissions Office also used common tools for the creation, sourcing, publication, and management of its content to keep the genre artifacts consistent in design and to help with the collaboration and sharing of content during the creation. The entire Admissions Office used computers with Windows-based operating systems and Windows-based Office software, which was standard for all UCSB campus departments. On campus, the staff used shared drives so the individual team members could easily access, store, or use the linguistic and visual assets needed for producing the genre artifacts on all platforms. For

hardware, the Admissions Office purchased a DSLR camera to take high quality photos and create more effective visual assets for all its genre artifacts.

Individual Genre Set Activity Systems

Creating a consistent message and supporting it with themes also involved multiple individual activity systems within the greater activity system (see Figure 41). The composition and management of each artifact had its own activity system, which shared many of the same staff, tools, rules, and community. However, I will show that each individual activity system was also distinct from the others, especially in terms of division of labor and artifact-specific tools. For division of labor, each system differed in the planning, sourcing, creating, editing, publishing, and managing of the artifact and the different roles and responsibilities of the people involved. In terms of tools, each individual system employed different software and hardware for the creation, publication, and management of artifacts.

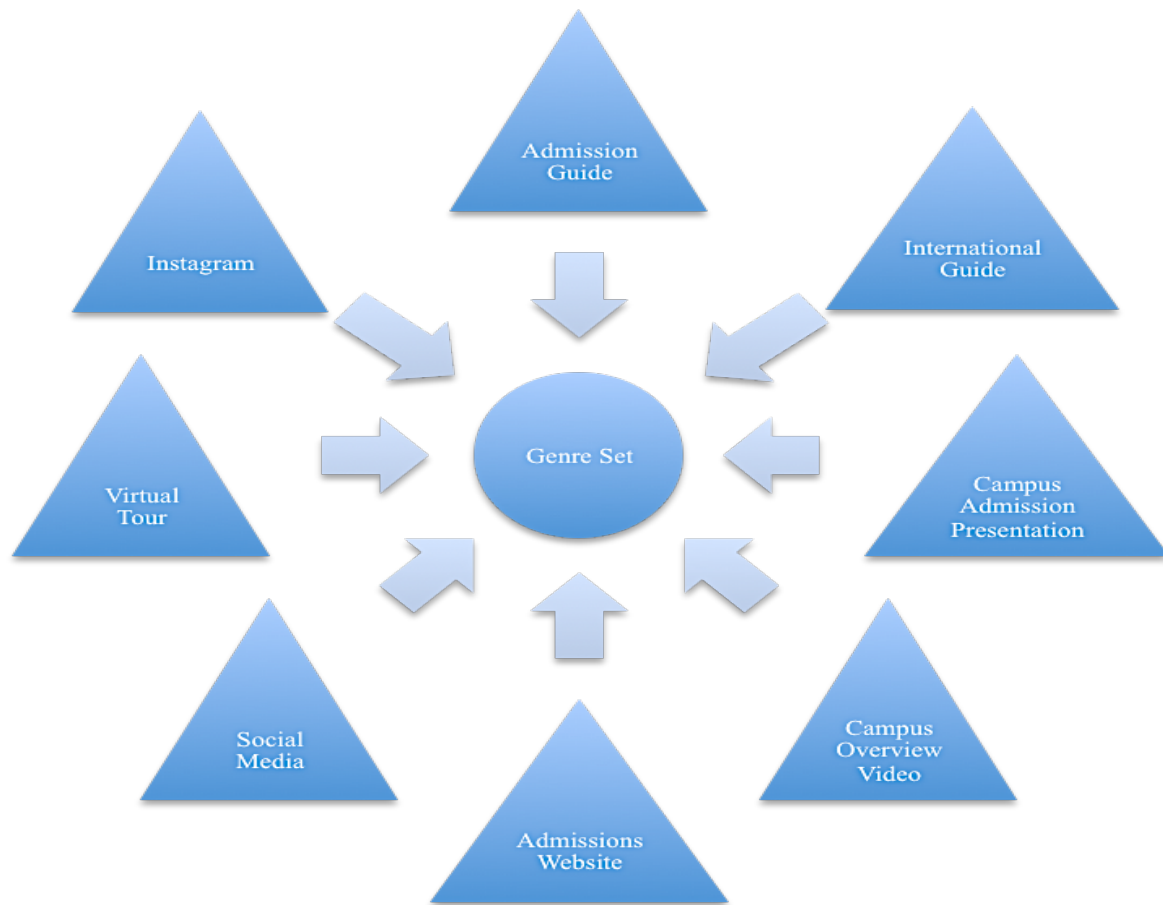


Figure 41. Multiple activity systems contributed to creating the entire genre set.

Paper-and-Ink Platform

Admission Guide for Freshmen and Transfer Students

Division of labor. The Communications Coordinator was the lead person responsible for the design of the Admission Guide and the composition of the text, while also receiving feedback and input from literally every staff member in the Admissions Office during the editing process. The work process for the Admission Guide began in the spring of 2014 and started at the highest level with the three directors of Admissions meeting to plan the creation of the new Admission Guide. Eventually, everyone in the office was included to help in the composition process. The Communications Coordinator explained the workflow: “So we meet to higher level discuss: ‘Do we want to go with the same page count?’ ‘Is it going to be

a longer brochure than last year, or a shorter brochure?’ Are we just literally updating facts and photos? Or are we going with a whole new direction?’ After the decision was made about what type of changes would be made, the Communications Coordinator then created a draft based on the higher-level decisions.

Since one of the primary methods for persuasion in the genre set was the use of visual assets, the Communications Coordinator spent much of her time sourcing visual content. She searched for the right photos to illustrate the themes and microthemes that prospective students might find the most persuasive. She explained it this way:

I start looking for photos, either in our [shared] drive—our catalog of photos that we have in our department, or I go out to other departments to try solicit photos, say from Education Abroad, if I need a photo like that. Or Athletics if I need some kind of photo like that. Or Adventure Programs if we want some sort of sporty-type photo.

Once a mock-up draft had been created, the Admission Guide entered the editing stage. The first step of editing focused on the images and linguistic expression used to convey the message. At this point, only the higher-level Admissions Directors provided feedback. The Communication Coordinator explained: “I get it to a pretty good draft form and then I have a second follow up meeting with my directors to show them the draft as it is. And then they say, ‘Oh I hate this photo,’ or ‘Oh, we really need to change this language.’ And they make edits.” After this, the editing focused on minor tweaks in terms of factual accuracy or spelling and grammar. At this point, more and more of the office staff were included by stages in the review process, so that by the final draft, every staff member in the Admissions Office had given feedback. She explained it this way:

Then after we get it exactly where we want it, we put it out to these second rung of managers at the assistant director level...And we also put it to the managers in evaluation... and they give us edits. They look at it too for any technical details about applying or that process. And they help do edits...And then I finally send an email to all of Admissions—every single person in the unit—saying, ‘Does anyone want to look this over?’...And they give me edits to the text before it goes to print.

Since the Admission Guide borrowed content from other UCSB departments, there was substantial out-of-house collaboration to keep the content, themes, and messages consistent and accurate. For example, to keep the higher level messaging consistent, the Communications Coordinator collaborated with the Public Affairs office; to help describe what the three colleges did, she collaborated with the Deans; and for correct information about majors, minors, and applications standards, she collaborated with the Academic Senate. Other campus department websites were also consulted to keep facts updated and content consistent about housing, financial aid, study abroad and others.

Tools. In terms of tools, the Admission Guide activity system used specific software. The Communications Coordinator explained the Admission Guide page design and text were all stored in templates using the software InDesign. The templates were then organized by year of publication for easy consultation.

International Student Guide

Division of labor. The work process for the International Student Guide was similar to the process for composing the Admission Guide for Freshmen and Transfer Students, except for two major differences. First, the International Guide was not updated on a yearly basis, as the Communications Coordinator explained: “So this isn't a yearly piece. We print enough to use this for two years.” Second, the team involved in the International Guide was much smaller, as the Communications Coordinator explained: “This is a pretty easy piece because there are only a few people doing International and they call the shots on it. You know, the [Admission Guide] everyone wants input in.” The International Guide was also easier to create for the team since much of the content came from the Admission Guide for Freshmen and Transfer Students. Therefore, only one other campus department had to be involved—the Office of International Students and Scholars (OISS). OISS gave feedback or information related to the regulations and rules for international students.

The lead person for creating the International Student Guide was the Communications Coordinator. However, the main input for planning any changes came from the top three Admission Directors. Two of these directors were experienced with International Outreach in Asia and South America. The Communications Coordinator explained: “So they know, handing out this brochure, what a student is really wanting, what do they need in this piece. So that was good to get feedback since [the International Guide] hasn't been redone in a few years before this iteration of it.”

These three Admissions Directors provided input on planning the content, designing the brochure, and adding images in terms of high level messaging and themes. The

Communications Coordinator explained: “I made some high level layout changes, and then we added some spreads, we changed some photos, updated all the text and facts.”

In addition to the Admissions Directors, the Communications Coordinator collaborated closely with the International Evaluation team for adding more specific content about the international application process. The evaluation team was responsible for reviewing the applications submitted by international students. In this edition of the International Guide, the evaluators helped with the “By Country” section, which provided individual application content based on the applicant’s country of origin, as the Communications Coordinator explained: “All of these admission requirements, depend on each country. They all have different curriculums, so it all is different what they need to come to school in the U.S. So they gave me this information and talked about how it should be best portrayed.”

The work process for the International Guide generally took less time than the domestic Admission Guide. After the team planned the content and messaging, and the layout was decided in terms of pages and location of content, the Communications Coordinator composed a mock draft. This draft only went to the top-level directors involved in International Outreach for editing and proofing before it was published. As the Communications Coordinator explained, the team had “another wrap up meeting to sort of go over it, and make edits or ‘Oh, I don't like that photo,’ or ‘I don't like how this is worded,’ and then we went to print.”

Tools. The tools for the International Student Guide were similar to the tools for the other paper-and-ink artifacts. For software, the Admissions Office used the InDesign software, and the Communications Coordinator used saved templates from previous editions

that had the content layout, text, and images. These pages for the guide were then updated with revised content or new pages and content were added.

Computer Platform

Campus Admission Presentation

Division of labor. Creating the Campus Admission Presentation was a group effort among the Assistant Directors of Admissions, each of who had expertise in the stakeholders who would be viewing the presentation. As the Freshman Services Director stated: “It’s very much a collaborative effort.” The team consisted of the Communications Coordinator, Visitor Center Director, Freshman Services Director, and Transfer Services Director, who all had input in the planning of the content and the design of the presentation.

One of the biggest changes to the division of labor was that the presentation was now created in-house at the Admissions Office, streamlining the entire process. This work used to be outsourced to the Office of Public Affairs, influencing the overall artifact design and coordination of work. In the new system, the Communications Coordinator now designed the PowerPoint after receiving input from the Admissions Office team. As the Freshmen Services Director stated: “So it actually became an easier process from the aspect that we could do it all in-house without having to go back and forth between departments on the design.”

There were two steps in the work process for creating the PowerPoint for the new genre set: developing the topics and sourcing the visual examples. For topics, after deciding what major themes the Admissions Office would promote, the team then came up with microthemes for each theme. These microthemes were action items, which had to show

something that students did on campus. The Freshman Services director explained the action items: “It's not something the campus is; it's something that students do.”

These examples of student activities then had to be expressed with visual assets since the PowerPoint was now a visual presentation in order to persuade stakeholders. Finding images involved collaborating with a larger network of individuals and departments outside of the Admissions Office. The Freshman Services director explained how coming up with visual examples was a time-consuming process:

When we wanted to go with this more visual expectation, what we realized was that our picture inventory was almost negligent for a variety of reasons. So one of the biggest challenges was if we're going with this very striking visual idea, we need visuals. So we spent a significant amount of time gathering.

The process of sourcing content involved the departments of Student Affairs and Public Affairs, and the purchase of new camera equipment. The Freshmen Services Director explained:

We went through Student Affairs and purchased a large stock of photos from them.

We reached out to departments. We invested in our own very expensive camera; went through training. We've hired [a photographer] who works for Public Affairs and basically sent him to events and said, ‘We need a picture of this’ or ‘We need a picture of that.’

The work of sourcing the photos then spread out to other Admissions Office staff, such as Admission Counselors. The counselors were then asked to take photos of the particular populations they were recruiting. The Freshmen Services director explained: “Freshman counselors go to events for their particular populations; they act as that liaison

and take pictures...” Sourcing photos also required more planning. The Admissions Office staff had to plan ahead in time to capture visuals of the events that represented its microthemes, as the Freshmen Services Director explained: “So if we needed some type of sustainability picture, there may not be or have been a sustainability event that week. We kind of had to plan ahead of time with those microthemes established: ‘Where are we going to get a photo?’ ‘What's our back up option?’”

After the PowerPoint was created, the last part of the process was training the staff to present the material in a storytelling manner to persuade its stakeholders. Since the new presentation was primarily visual with very little text on the slide, the oral examples could be varied to meet the needs of different audiences. The Freshmen Services Director explained the challenge:

‘How do you present when you only have visual cues?’ ‘And there's no particular outlines on the slides that you're sharing?’ So we basically came up with ideas of information that we wanted to share that reflected the microthemes. So for example, with sustainability, we wanted to focus on student sustainability. So we came up with a range of examples that we could use from student practices to recycling programs to composting to the fact that most of our seafood in the dining hall is sustainable.

Tools. The Campus Admission Presentation activity system also used both software and hardware. For software, the presentation was created using Microsoft PowerPoint. The Visitor Center also employed a high-definition video projector to show the presentation to the stakeholders.

Campus Overview Video

Division of labor. The activity system for the Campus Overview Video was different than the other activity systems because an outside vendor was responsible for creating and editing the artifact. However, the School Services Director did oversee the work process with the help of the Communications Coordinator. Since the video was a visual artifact, the planning and sourcing of content involved casting students and scheduling shoot times. Instead of linguistic text, the creation involved shooting video and editing the final video cut to satisfy the needs of all the university constituents.

The primary creation of the video was taken up by an outside video production company rather than by the Admissions Office. This company was discovered at one of the higher education conferences on admissions. As the School Services Director explained: “So we were lucky enough that at a NACAC conference we met the production team that we ended up using for the original video that was done by a vendor.”

The first step in planning and sourcing involved casting students. Students were cast to show the diversity of the campus in terms of ethnicity and academics. However, finding the right students was difficult and involved networking, as the School Services Director explained: “That casting call is an open call to a lot of our networks; our constituents on campus to recommend students.” Once students turn up, they were evaluated for their ability to express themselves in front of the camera. The School Services Director explained:

We, in the casting process, try to get an idea who can speak in front of a camera and not freeze but also who’s got more than one thing that we can showcase. So for example...the Chemical Engineer, who was also doing the internship in Clorox

...She's great! And [who] any Mom would fall in love with...And current students would go, 'Oh cool. A woman and an engineer.'

The Communications Coordinator oversaw the scheduling. Scheduling was a production challenge, since the video producers had to follow students around campus to show what the students did as part of their academic and personal life. Scheduling also involved access to classrooms, which professors were reluctant to give, but which was necessary for UCSB Admissions to authentically show the campus to prospective students.

Next came representing the themes by shooting a student's performance on video. After the Admissions Office cast the right student to portray UCSB, it was up to the production to get the performance out of the student to represent a campus theme. The School Services Director explained: "The theme really came down to us to portray, and then the production company and the director to really pull out that of the student. That comes mostly out of the casting." The Admissions Office staff members were also on set to help students fine tune their delivery. "So we never feed a line to a student. They tend to give it to us. We might rephrase it for them so that it's grammatically correct."

The final steps were editing and revising. Once the video was shot, the production company edited the raw footage using an outline created by the Admissions Office. As the School Services Director explained: "We handed the editing over to the production crew with clear lists of 'here are the things that I need you to showcase.'" After the editing was completed, the rough cut was shown to the high-level directors of the Admissions Office and the high-level Campus Administrators involved in University Strategy. The School Services director explained: "Our Deans and a few others constituents weigh in and edits are made, so

compromise in that regard. We go back and forth until [we have] a product that works for all parties involved.”

Tools. The main tools for producing the Campus Overview Video were provided by the production company and involved both software and hardware. The production company provided most of the software and hardware in terms of the video cameras, audio recorders, lights, audio assets, and video editing software.

Internet Platform

Admissions Website

Division of labor. Similar to the campus overview video, the creation of the current UCSB Admissions Website involved a collaboration between the Admissions Office and an outside vendor. Specifically, it involved a number of individuals and groups to compose and publish the website: an external firm conducted research on stakeholder usage and created templates for the webpage design; the Communications Coordinator updated the linguistic content and still images for the pages; the Freshman Services Director provided specific content updates; and the UCSB IT developers provided applications for the functionality of the site.

The planning of the new Admissions Website began with an outside firm analyzing how stakeholders interacted with the web pages. The vendor then created a new organization and design for the web pages based on that usage. The Communications Coordinator explained the process:

So Admissions—before I arrived—hired an outside developing firm to fully redesign the website. So that was meetings to discuss the hierarchy of the pages. They went through our old site and found out where the weaknesses are, what was most

important to visitors based on click-through rates. They redesigned in this basic template and they designed it for Sitefinity, which is the content management system—the CMS—that we currently use.

In conjunction with the Admissions Director and a UCSB IT expert, the outside firm created menus and hierarchies. The Admissions Office decided to use the five new hierarchies, as the Communications Coordinator explained: “Why [UCSB}, Our Location, Visit, Cost, and Applying were the big ones.”

Once the new website was developed in 2013, it was up to the Communications Coordinator to populate the pages with content. She added all the linguistic text, hyperlinks, and still images. Since there was a previous version of the website, much of the same content was copy and pasted over. The Communications Coordinator explained the process of composing:

All these pages were completely blank. Some of them had text boxes and image place boxes, but otherwise I populated the website with all of the content that currently exists on the website. Writing the pages or—in some cases, if the text was fine—copying and pasting from the old site.

She also included new images, as she explained: “All of these big images and small images, these were templates from the branding agency, where I could edit the text and images, choosing the images, choosing the text, uploading the PDFs—all that stuff was my role.”

The ongoing maintenance of the site involved collaboration with the Freshman Services Director. She helped create content for the Counselors webpage, which was updated frequently. Counselors comprised the high school and community college advisors who steered prospective students to UCSB Admissions. The Communications Coordinator

explained the concept as a living page: “[We] frequently change the Counselor page. We're trying to make this more of a—have a monthly webinar that gets rolled out on the page—so make it more of a living page.”

Finally, the Communications Coordinator collaborated with the UCSB IT developers to make the website more dynamic and interactive. Interaction involved adding a Twitter feed, a place for news items on the front page, a link to the Virtual Tour, and a rotating banner for photos. Having more interactive tools allowed the Communications Coordinator to post recent news related to the admissions’ process to keep the page fresh and have Twitter updates to make the site interactive.

All other continuing content updates were the responsibility of the Communications Coordinator. The Communications Coordinator explained: “Any time a fact changes, it’s on a million pages of the website...So when the U.S. News and World Report rankings change, I have to go in and change them [on every page].”

Tools. The activity system for the website used software tools for composition. The update of the website was done by the Communications Coordinator using the software Sitefinity, which was a software license purchased by and for the UCSB campus. The original design of the website, created by the outside website firm, also used Sitefinity. Other online applications, such as the rotating banner also involved coding, and were created through interdepartmental cooperation with the UCSB IT department.

Social Media (Facebook and Twitter)

Division of labor. The Social Media Director was the lead person working on social media sites during the Admissions Cycle. His job was to publish content and to interact with the stakeholders on the sites. He updated content during the Admissions Cycle based on daily, weekly, or quarterly themes developed by the Admissions Office. On a daily basis, it was his responsibility to interact with stakeholders, respond to their questions or comments, and direct the stakeholders to other resources as necessary. However, on Decision Release Day the Admissions Office had more staff join the work, so the Admissions Office staff could congratulate and interact with each student who published on the social media sites about being accepted to UCSB.

Tools. The main tool for the social media activity system was the software application Hootsuite. This software application allowed the Admissions Office to prepopulate content on the sites—days, weeks, or even months in advance. Hootsuite also allowed the office to look up specific keywords, or hashtags, and search out what users were posting about UCSB. The staff could also set up alerts on Hootsuite to notify the Social Media Director if a stakeholder had tagged UCSB on any of their social media outlets, so the Admissions Office staff could respond immediately.

Mobile Phone Platform

Virtual Tour Application

Division of labor. The campus Virtual Tour was another collaborative effort between the Admissions Office and an outside vendor. YouVisit was a company that created a web and mobile phone application for virtual tours of universities. As part of its production process, YouVisit also did the principal photography of campus sites, audio recording of tour guides, and video recording of the virtual guides. For the Admissions Office, the Visitor Center Director was the lead person in charge. She oversaw the planning, sourcing, editing, and publication of the Virtual Tour and worked with other staff to coordinate the content. For example, the Communications Coordinator composed the tour script in English, a tour coordinator showcased the stops, a student tour guide read the script for the audio recording and performed for the video recording, and a YouVisit photographer took photos of the different campus locations.

The campus Virtual Tour was a package deal with YouVisit, which included 20 different stops on the campus. The stops were modeled after the self-guided tour, in which visitors could follow a map and walk to notable locations across campus. The 2016 version was an update to the 2013 edition, so the production team did not visit 20 locations for the update. Instead, the production team only photographed the new stops, adding three locations to emphasize the new themes and microthemes that would persuade students to apply to the UCSB and to also, as the Visitor Director stated, to “showcase some spaces that are particularly impressive.” The 2013 version of the script was also “outdated” in the opinion of the staff, so the text was revised to include the new themes and microthemes. Once

completed, the approved script was also translated into Korean, Mandarin, and Spanish, and audio recordings were made of those languages.

For the production of the tour stops, a shoot date was set up with YouVisit to come to campus and an alternate time to visit, depending on the weather. The Visitor Center Director and tour coordinator then went across campus with a single photographer, who took two-dimensional and 360-panorama images of the selected locations. Next, a video was made of a tour guide introducing the tour stops and reciting from the script describing the stops. After all the pieces were completed, YouVisit updated the mobile phone and web application, the Communications Coordinator linked it to the Admissions Website, and a mobile phone application was made available on different operating systems for mobile phones, such as iOS or Android.

Tools. The software and hardware tools for this activity system were almost entirely provided by the YouVisit production company, which produced the mobile phone application. For hardware, the production company provided the digital still and video cameras, audio recording equipment, lights, and other studio equipment. For software, YouVisit also created the mobile phone application and website application.

Instagram

Division of labor. Like the social media sites on the Internet platform, the Instagram account was primarily run by one staff member. Instead of an official Admissions Staff member, Instagram was run by a student tour guide known as the Social Media Chair. The Social Media Chair was responsible for creating and sourcing the content based on her own ideas. However, her content had to fit into the guidelines initially set out by the Communications Coordinator and the Digital Officer from Public Affairs, who also

monitored and advised the Social Media Chair about published content during the academic year. The Social Media Chair planned and developed her own themes and published the content four times a week, which often featured the student community and the beauty of the location. Sometimes she would also source user-generated content from other student Instagram users. In terms of interaction, she was the primary person to interact with stakeholders on the account.

Tools. The Social Media Chair made use of software and hardware for publishing on Instagram. For hardware, she used her own mobile phone and digital camera. She would take photos with her camera on campus and then post the best images to the web via her mobile phone. She also used software, such as her email account, to receive visual content from stakeholders that could be posted on Instagram.

Conclusion

In this chapter, I set out to answer how the Admissions Office worked to create, publish, and manage the genre artifacts across its multiple platforms. After examining the activity system for the entire recruitment genre set, I saw that the office made changes to its division of labor, community practices, rules, and tools to create a more consistent message and branding for its genre artifacts to achieve its recruitment goals.

For the division of labor, the Admissions Office had established a clear level of authority in its decision making from its top-level administrators to its staff content creators. On the level of implementation, the office established a team leader for each genre artifact and created clear roles and responsibilities for that leader. The most important change was hiring a Communications Coordinator who could work on all mediums and platforms, and who also kept the artifact design work in-house. The Communications Coordinator created

stability in decision making, allowing for a consistent design of the artifacts, and a constant oversight of the genre artifact functions over the Admissions Cycle. The Admissions Office also collaborated with an outside branding agency to help understand its stakeholders' needs in order to develop themes that would support the university messaging and persuade prospective students to apply. New themes such as Beauty and Outcomes came from outside research. This division of labor was also carried out systematically over the Admissions Cycle so prospective student stakeholders were always receiving updated materials with fresh examples to persuade them.

For rules, I saw that the Admissions Office followed new style guidelines to improve the consistency of the genre set artifacts in terms of look and feel. The new style guidelines created consistency in the use of colors, typography, and photography usage. The activity system community also made a big difference to the genre set artifacts with strategies for using the social media sites. The Admissions Office made use of research from the Higher Education Social Media Conference to deemphasize the use of Facebook and to increase the use of Instagram in order to persuade stakeholders and support the Admissions Office messaging. For example, the Admissions Office realized through research that more stakeholders could be reached through Instagram and that student stakeholders responded more to unofficial messages. This analysis of social media resulted in a student being assigned to run the Instagram site.

In terms of tools, the Admissions Office purchased a DSLR camera to help with the sourcing of visual assets. In order to create an in-house archive of high quality photos, the staff needed a higher-resolution camera that counselors and others could use to create visual

assets for all of the genre artifacts in its set. The Admissions Office staff also used shared drives so the team members could store and share content when creating their genre artifacts.

For each artifact, I also determined there was an individual activity system. This system had its own division of labor and tools, but also used the shared rules and community of the entire genre set. This work process followed the content lifecycle of planning, sourcing, creating, publishing, and managing. Each individual activity system was overseen by a different team leader from the Admissions Office; this team leader also worked closely with the Communications Coordinator in order to keep the genre artifacts consistent with each other.

While it is difficult to generalize from one case study of a single organization, there are several possible implications for the work practices of organizations—similar in size and audience to the UCSB Admissions Office—who compose on multiple platforms. In order for a similar organization to create consistency in its messaging, branding in its design, and coordination in the publishing of content on its platforms, its division of labor should have a clear hierarchy for decision making from strategy to implementation. In addition, there should be a team leader to oversee the activity system of each genre artifact and a coordinator of these team leaders to provide oversight of all the activity systems over the content lifecycle. This coordinator should also have experience in writing and graphic design and an understanding of the limitations and benefits of each platform and medium. For rules, an organization should create a set of graphic identity guidelines and pay attention to legal requirements. For tools, the organization should use a common set so that its members can share, store, edit, and publish content. For the activity system community, the organization

should look at the content and work practices of other similar organizations to better understand how to serve stakeholder needs.

In Chapter 8, I will discuss the gaps addressed in the research, summarize the findings of my research questions, offer implications, detail the limitations, and offer suggestions for future research.

Chapter 8

Discussion/Conclusion

In this study, I attempted to understand how intentionally using multiple platforms had changed the composition practices for UCSB Admissions. I was interested in how intentionally composing for multiple platforms was changing the substance and structure of genre artifacts, the use of modes, and the work practices in professional organizations. To analyze the changes, I merged a model from content strategy (Halvorson & Rach, 2012) with a model from activity theory (Engeström, 1999) and the ideas of crossmedia (Boumans, 2005; Erdal, 2011). I then used this new model to examine the content substance and structure, the intended function of the genre artifacts of the UCSB Admissions recruitment genre set, and also the activity system of the Admissions Office for creating, publishing, and managing the artifacts.

Gaps in the Literature

My aim was to address four gaps that I outlined in the review of literature. First, there was a lack of detailed academic case studies foregrounding the effects of multiple platforms on the composition process, as well as any detailed studies examining the best practices of content strategy (Clark, 2016). Second, there was no universally accepted model put forth by academic researchers to specifically investigate how using multiple platforms was changing composition practices. While there were two models from journalism that described multiple platforms in news organizations (Dailey et al., 2005; Erdal, 2011, 2012) and one model from content strategy that created a framework for implementing a strategy on many platforms (Halvorson & Rach, 2012), there was no standard or accepted model for analyzing how

multiple platforms functioned or how individuals worked to create, publish, and manage content on multiple platforms.

Third, genre research had only started to foreground how the form (e.g., platform or medium) of a genre helped address recurrent situations (Devitt, 2009; Lüders et al., 2010; Müller, 2013), but researchers had as yet to foreground the use of multiple platforms to address a recurrent situation. Likewise, genre research had defined groupings of genres known as genre sets (Bazerman, 2004; Bawarshi & Reiff, 2010; Devitt, 2008; Spinuzzi, 2004), but had not foregrounded how these genre sets could be composed of artifacts on multiple platforms to address recurrent situations for organizations, nor what the relationship between the artifacts would be. Fourth, research on the use of modes as part of the substance and structure of genres had only begun to address the importance of the type of platform on how modes were enabled or limited (Domingo et al., 2014; Jewitt, 2013; Lemke, 2005; Lauer, 2009) and had not as yet addressed how modes functioned or interacted when they were part of a larger, multiplatform genre set; nor had they looked at how the use of modes were affecting the genre's structure when used on multiple platforms (Domingo et al., 2014).

Gap 1: Lack of Academic Case Studies Foregrounding Multiplatform Composition

There were very few academic case studies that foregrounded how an organization's use of multiple platforms was changing the composition process within the organization. While the influence of multiple platforms on the composition process had been noted in research foregrounding information architecture (e.g., Rosenfeld & Morville, 2002; Spencer, 2010), knowledge management (e.g., Clark, 2016; Grenier et al., 2007), content management (e.g., Andersen & Batova, 2015a; Clark, 2007, 2014; O'Neil, 2015), content strategy (e.g., Bailie & Urbina, 2014; Clark, 2016; Halvorson & Rach, 2012), and convergence and

crossmedia (e.g., Boczkowski, 2004; Boumans, 2005; Dailey et al., 2005; Erdal, 2011, 2012), there has been no in-depth case studies on an organization using multiple platforms and how it had changed its composition process. Clark (2016), when speaking of studies of organizations using a content strategy (which would imply multiple platform usage), noted that most of the literature was being produced by industry consultants and that this literature was full of short anecdotes of implementation. There was a lack of a case study that described the full implementation of a content strategy (Clark, 2016). Such a case study could “validate current understandings of best practices, compare organizational approaches, and claims of its potential impact on the status of professional and technical communication” (Clark, 2016, p. 21).

This study addressed both the lack of a thorough academic case study on the implementation of a content strategy and the lack of a case study that foregrounded how using multiple platforms was changing the composition process. This study did so by employing a case study design. Case study designs are considered one of the best formats for studying a phenomenon in-depth, especially when there are many variables involved (Yin, 2009), as in the case of multiple platforms. My method was a single, holistic case study of the UCSB Admissions Office, which composed on multiple platforms to communicate with its stakeholders. I chose a university admissions office because almost all university admissions offices use multiple platforms, mediums, and modes to interact with their stakeholders (Barnes & Lescault, 2011; Barnes & Mattson, 2009; Supiano, 2009). By employing a case study design, I was able to examine the content and work practices of the Admissions Office in depth and analyze how using a content strategy and multiple platforms changed the composition process.

For content strategy, I was able to confirm some of the “best practices” that had been proposed by thought leaders in the literature. While Clark (2016) did not make a list of what practices he thought were best, or even defined what he intended by the term “best practices,” the trade literature has shown evidence of some recurring themes that would seem to indicate that the following practices were “best” practices or at least essential: analysis of content through surveying stakeholders for content and interaction, web analytics of platforms, targeted messaging, topics to support messaging, structure of content (in terms of platforms, medium and modes), metadata, work practices (in terms of workflow and governance), and the content lifecycle (Abel & Bailie, 2014; Bailie & Urbina, 2013; Halvorson & Rach, 2012; Rockley et al., 2002; Wachter-Boettcher, 2012).

After analysis, I saw evidence that that UCSB Admissions Office followed all these major best practices listed above with the exception of metadata. The main reason for the absence of metadata as a best practice was that the use of metadata and tagging was not the focus of the study, nor was any evidence encountered to support large-scale use of metadata and tagging of documents other than in the social media posts, such as Instagram posts. In terms of the best practices, the UCSB Admissions office completed its own internal surveys of stakeholders and also engaged an outside agency, SimpsonScarborough, to survey stakeholders who did not visit the campus. For web analytics, the office analyzed data on the use of its Admissions Website to redesign the substance and content of its website. For targeted messaging, the UCSB Admissions Office used its messaging to target prospective students to apply to UCSB. In terms of topics, the office developed six major themes and numerous microthemes to support the messaging through a variety of unique examples.

For the structure of the content, the Admissions Office did an analysis of the platforms, mediums, and modes to best meet its stakeholder needs in terms of organization, layout, and interaction so that the stakeholders could find needed content in order to make decisions. Findability of content is a key principle in terms of content strategy (Abel & Bailie, 2014; Bailie & Urbina, 2013; Halvorson & Rach, 2012; Wachter-Boettcher, 2012). For work practices, the Admissions Office considered the roles and responsibilities of each contributor in the creation, publication, and management of the tasks completed and who made decisions. Finally, the Admissions Office considered the lifecycle of the content, especially in terms of how it followed the Admissions Cycle, so that the office could constantly renew content with fresh examples to meet its stakeholders' needs for information. However, for the nature of this being only one in-depth case study, further studies need to be done to confirm that these practices are indeed the "best" practices compared to other practices and also to come up with ways to evaluate and compare such practices. Such a comparison was outside the scope of this study.

In terms of comparing organizational approaches (Clark, 2016), this study did not compare different organizations (Clark, 2016), but only compared changes in approaches within an organization. To that extent, this study showed the difference between a communication approach without a well-defined clear strategy to an approach with a clearly defined strategy. Finally, this study will add to the "potential impact on the status of professional and technical communication" (Clark, 2016, p. 21), through the implications of the case study.

Gap 2: No Working Model to Study Effects of Multiple Platforms on Composition

In order to analyze the effects of multiple platforms on the composition process, a new framework or model was needed. This model would need to address the substance and structure of the artifacts created, published, and managed on multiple platforms as well as the work practices involved in the composition process. For substance, this model would need to address genre in terms of audience, topics, and tone to understand the changes to genre artifacts. For structure, the model would need to look at the interaction of platforms, mediums, and modes to understand how structure affected composition practices. For function, this framework would need to examine the relationship of genre artifacts in a genre set to understand how the organization was accomplishing its goals. Finally, this model would have to be able to visualize how individuals in an organization collaborated and cooperated to understand the changes to creating, publishing, and managing artifacts over a content lifecycle.

At the time of this study, researchers in different fields had created at least five different models that considered the use of multiple platforms in the composition process. Two models from journalism described how multiple platforms were changing the composition practices in news organizations (Dailey et al., 2005; Erdal, 2011, 2012). Another two models from the field of genre studies described how platforms should be considered as part of the genre structure (Lüders et al., 2010; Müller, 2013). Finally, one model from content strategy showed a framework for implementing a communication strategy on many platforms in terms of an organization's content (substance and structure) and work practices (workflow and governance) (Halvorson & Rach, 2012).

When looking at the two models from journalism (Dailey et al., 2005; Erdal, 2011, 2012) both described the collaboration and cooperation of the journalists as well as how content was modified and integrated. The journalism models were very useful at describing the work process from a journalistic point of view for creating and publishing content, but both models had several gaps and issues regarding the applicability of the framework outside of journalism organizations. First, this model did not consider the ongoing management of content over a longer lifecycle due to the nature of being a description of a daily news process, so it was not applicable to other organizations that reused content over longer time periods. Second, both models were based on descriptions of how much or how little collaboration or integration was going on, rather than a framework for examining the content and work practices of an organization.

The two models from genre studies (Lüders et al., 2010; Müller, 2013) also had limitations. The main function of these models was to support the idea that the form of a genre could also be considered as its platform, medium, text, operating system, and graphical interface (Lüders et al., 2010; Müller, 2013). These two models were very useful for examining the effects of a platform on a single genre. However, both models were not designed to look at the interaction of multiple platforms, nor did these models consider the work practices of organizations.

The best model to meet the criteria for studying the effects of multiple platforms on composition was created by Halvorson and Rach (2012) for explaining the implementation of a content strategy by an organization. This model created a framework for communicating with stakeholders in three parts: core strategy, content (its substance and structure) and work practices (in terms of workflow and governance). This model was useful because the

framework considered the concerns of genre in terms of substance, audience, and purpose; the concerns of multiple platforms in terms of structure (platform, medium, mode, organization, and layout); and the social and material practices of an organization in terms of work practices (Dush, 2015). However, the part of the model describing the work practices lacked a process to visualize the activity involved in the work practices.

To address this gap, the content strategy model by Halvorson and Rach (2012) needed to be augmented with the framework from the second-generation model of activity theory by Engeström (1999). This activity theory framework could be used to visualize the work practices of an organization by examining the organization's rules, tools, division of labor, and community when creating a genre artifact or a multiplatform genre set. As D'Ammasso Tarbox (2006) pointed out, this second-generation activity system was adaptable to organizations creating and designing content. Therefore, the activity theory framework could prove useful to analyze the work practices of an organization composing on multiple platforms.

After applying this adapted content strategy model with activity theory, I found that the framework was useful to study the effects of multiple platforms on composition in a professional organization. The model was effective in looking at the individual genre artifacts and the entire genre set in terms of substance and structure. From interviews and analysis of the documents, I was able to apply the framework to the substance of the individual genre artifacts and the genre set as a whole and determine the audience, messaging, topics, purpose, voice and tone, and sources of content and answer my research question of how using multiple platforms were affecting the composition of the substance. However, there was some difficulty in how to organize the description of the data chapter for

substance for the individual artifacts and the genre set as a whole. While messaging was consistent for the entire genre set, there was variation in the individual genre artifacts in terms of topics, voice and tone, purpose, and sources of content. My compromise was to discuss these variations within the section on structure, which looked at the genre artifacts individually by their platform and medium.

For structure, I also had to make a compromise in how I examined the individual genre artifacts and the genre set as a whole. The model was very useful in examining each individual artifact in terms of its platform, medium, modes, organization, and layout and the differences between the artifacts in terms of topics. As mentioned earlier, there was also some overlap with the concerns of substance in discussing the purpose, audience, and voice and tone of individual artifacts if the purpose, audience, or tone of a particular artifact varied from that of the overall genre set.

One of the limitations of the structure model was specifically discussing how these platforms and mediums worked together or were intended to function. My compromise was to add another section that was not specifically part of the augmented content strategy model, which was called function. The purpose of this section on function was to understand specifically how the individual genres worked individually and together to accomplish the actions of the Admissions Office and to meet the needs of the stakeholders. I looked at the strategy for how each item was used, what role it played operating alone, and what role it played when interacting with other artifacts. This model also had overlap with the structure and substance since it discussed the different platforms, mediums, modes, the purpose, and the audience when looking at the individual genre artifacts. This new section was effective

for explaining how the genre set functioned and I would recommend adding it into the overall framework.

The last part of the model looked at the work practices. The activity theory part of the model was included as a way to visualize how individuals and groups collaborated and made decisions to create, publish, and manage the genre set over the content's lifecycle. As noted previously, the content strategy framework had ideas on workflow and governance, but the authors (Halvorson & Rach, 2012) did not provide a framework to visualize the work practices. Therefore, I mapped the ideas of workflow and governance to the second-generation model of activity theory by Engeström (1999) in terms of rules, tools, division of labor, and community. From this, I was able to effectively visualize the work practices in terms of individual activity systems for each genre artifact as part of a larger genre-set activity system. However, I also found that there was overlap between work practices and the sections on substance, structure, and function. In order to discuss the content, I also had to discuss some of the labor practices.

Overall, the model was effective in understanding the effects of multiple platforms on the composition practices of an organization. I was able to answer each of my four questions. However, the model needed adjustments in order to discuss individual artifacts and the genre set as whole. Likewise, the model was very fluid and there was overlap and fuzzy boundaries between the different sections. Another possible limitation of this model would be in looking at larger sets of artifacts. This model could easily handle looking at eight genre artifacts and a small office of producers. A larger amount of documents, multiple genre sets, genre repertoires (Devitt, 2009) genre ecologies, or number of producers (Spinuzzi, 2004) might necessitate a different model, or the idea of a genre system or genre network model.

Gap 3: Lack of Genre Studies Foregrounding Use of Multiple Platforms to Address a Recurrent Situation

In the field of genre studies, there were two gaps in research related to platforms. In the first gap, there had been few studies foregrounding how form could enable or limit a genre to respond to recurrent situations. This lack of study was due in part to the emphasis on social action in genre (Devitt, 2009) and the resulting studies that focused on social actions. New thoughts on how genre functioned by both Devitt (2009) and Müller (2013) suggested that form was a vital part of what constituted a genre and that a genre's form could both enable and limit a genre artifact. Müller (2013) went further to state that a genre's form could explain how the genre was addressing the recurrent situation. Furthermore, researchers in digital genre, such as Lüders et al. (2010) and Müller (2013) both advocated that platform was a part of the structure of a genre, including its medium and text. And in the case of digital-based genres, Müller (2013) stated that part of the form could be the operating system and the graphical interface.

Based on these new ideas, this study looked at the impact of form on genre and how a genre's form was used to address recurrent situations. In order to do this, this study proposed that the concept of a genre's form be composed of its platform, medium, and modes. During the study, I also added organization and layout as part of its interaction model, so that it could be applied to genres of all platforms. Platform was also given a specific definition to distinguish it from other uses in the field. For this study, a platform was defined as what enabled a medium (Lüders et al., 2010), such as paper and ink enabling a brochure, a computer desktop operating system enabling a PowerPoint, or the internet enabling a website. Another issue was where to include the idea of modes in this genre conception.

Neither Lüders et al. (2010) or Müller (2013) explained the place of modes in a genre. Halvorson and Rach (2012) considered the structure of content to be its platform, medium, and mode. So for in this study, modes replaced the conception of text in the genre models of Lüders et al. (2010) or Müller (2013). Therefore, what these authors considered to be “text” I considered to be “meaningful content,” which could come in several modes: images, audio, video, and linguistic text.

After examining the impact of form on genre, my analysis revealed that the particular form of a genre artifact could enable or limit it. This impact happened in each of the four platforms studied. For the paper-and-ink platform, the platform enabled the use of high-resolution images with linguistic text but was limited in the amount of content by the cost of printing. For the computer platform mediums of PowerPoint and digital video, the platform enabled the use of high-resolution still images and video, respectively. On the internet platform, the genre form both enabled the use of linguistic text and the use of hyperlinks of the Admissions Website and the social media sites, but limited the use of higher resolution images. The website was further constrained by frameworks for the placement of text and images, and the social media sites only had a reverse chronology interaction model. Finally, the mobile phone platform enabled the use of linguistic text, images, video, audio, and an interactive/touch interface to engage with visual panoramas, while the platform interface was also limited in linking to websites and viewing them comfortably on a mobile phone screen or interacting with links and menus on a website as one would do on a computer.

As stated earlier, Müller (2013) suggested that the form of a genre was important for addressing a recurrent situation. I also found a genre’s form was important, especially in terms of reaching particular audiences. Platforms and mediums were being specifically used

to address different audiences and for different purposes. For example, the use of social media and mobile phone applications was intended to appeal to prospective students and not to other stakeholders. Instagram, specifically, was used to address prospective students to give these stakeholders a sense of the student community at UCSB. On the other hand, the paper-and-ink platform was used to create a tangible resource that parent stakeholders indicated they wanted. Therefore, the form was important for reaching an audience and completing the intended action of the genre.

In the second gap, the field of genre studies had not foregrounded how the genres in genre sets composed for multiple platforms worked together. While researchers had explained that genre sets were composed of a set of genres used to accomplish a limited number of actions by a community or professional group (Bazerman, 2004; Bawarshi & Reiff, 2010; Devitt, 2009; Spinuzzi, 2004), these researchers had never specifically addressed how the sets could function on multiple platforms. In a study by Spinuzzi (2004), he stated that many researchers considered the relationship of genres in a genre set to be sequential: “each text connects to another text in a sequential chain of actions” (p. 2). However, he also noted that researchers thought that genre systems (in which two genre sets interact) could work in both sequential and overlapping ways (in which multiple genres are used to complete a single action) (Spinuzzi, 2004). At the same time, researchers in crossmedia had proposed that two or more platforms could work together in an interactive way (Boumans, 2005; Erdal, 2011).

After examining the multiplatform genre set of the UCSB Admissions Office, my analysis revealed how the genres on multiple platforms were intended to function. I found that the multiplatform genre set, at least in the case of the Admissions Office, could function

in an overlapping way to complete its actions. Genres in the set could either work alone to accomplish a single action or work together with two or more genres to complete a single action. Not surprisingly, the form the genre took was an important factor in how the genres interacted in accomplishing an action. For example, the UCSB Admissions producers designed the paper-and-ink Admission Guide to interact with the computer Campus Admission PowerPoint and Video to complete the actions of recruitment for campus visitors.

In this scenario of interaction, when stakeholders came on a campus visit they would watch the digital video on the computer platform. This genre's form emphasized the modes of video and audio, but was poor for linguistic text. The video was intended to excite the stakeholders with images of the campus, provide visual access to areas that stakeholders would not normally see, and offer the viewpoints of students that stakeholders would not normally encounter. This excitement was then meant to enhance the persuasion of the computer-platform Campus Admission Presentation. During the presentation, the presenter showed slides with high-resolution images and gave facts and examples in a storytelling manner so stakeholders could visualize what current students did on campus. These two computer platforms interacted with the paper-and-ink Admission Guide. In order for the prospective students to get the necessary information about the campus and the admission process, the students had to consult this guide, which was a condensed resource of information that could answer many admissions questions. The Admission Guide also provided stakeholders with links to other genre forms, such as the website, social media sites, or the Virtual Tour. Each genre artifact was created with the intention to cater to its strengths to either persuade or inform the stakeholder and also to encourage them to use the other platforms in order to complete the intended action of applying to UCSB.

However, this analysis does not mean that for all multiplatform genre sets that the genres are inherently overlapping or all genres interact together. For example, in the previous incarnation of the multiplatform genre set, the paper-and-ink Admission Guide and the computer Campus Admission Presentation both provided essentially the same information about applying to the campus. When both genres were used together, the information was redundant. A stakeholder did not need to use the genres sequentially or in an overlapping manner. So the relationship of genres in multiplatform genres set is probably less dependent on the particular form an artifact takes and more dependent on the purpose or strategy for the artifacts in the set. In this study, the UCSB Admissions Office had decided to create the genres so the artifacts could be overlapping and supportive. In other words, the genres were not inherently overlapping or supportive just because the artifacts were published on multiple platforms.

There were also a few insights for how composing for multiple platforms was affecting the genre structure and substance. For genre structure, my analysis revealed that the UCSB Admissions Office was creating a mixture of flexible, linear, and modular genre structures, which the office was using for specific purposes in the genre set. These three categories of flexible, linear, and modular are not meant to indicate new types of genres, nor even new types of genre structures, but rather the purposes the genres are being used for might be considered novel, at least when applied to multiple platform genre sets.

By flexible genre, I mean the substance of the genre could be easily tailored to appeal to a different audience without changing the overall form or structure of the genre. For example, the Campus Admission PowerPoint used the same high-resolution images for the slides when presented to every stakeholder. However, since there was little linguistic text on

those slides, the presenters could change their oral examples to suit the needs of different audiences. Therefore, the same visuals could be shown to high schools students, community college students, and alumni, while giving the stakeholders information particular to their respective needs of applying to college for the first time, transferring, or for donating to the university. The idea of a flexible genre shows that, at least for genres that are primarily visual, the substance has more importance for addressing a recurrent situation than the form.

The Admissions Office was also using modular genres for informational purposes. Modular genre structures are in contrast to linear genre structures. Linearity, for the purposes of this study, relates to entry points for the reader or content user. Therefore, a linear genre is one in which the user has to interact with the genre in one particular direction (Domingo et al., 2014), such as a novel. When reading a novel, a reader is obligated to start at the beginning of the book and then read to the end to better understand the content. Modularity, on the other hand, is when users can engage with the substance of a genre in any order and still understand the content (Domingo et al., 2014). For example, a dictionary would be a modular genre, because users can open the dictionary to any particular page and not have to start at the first word on the very first page to comprehend the definition being researched. A dictionary user can just find and use the content needed and ignore the other words and definitions in the artifact. Likewise, a website is often designed as a modular genre (Domingo et al., 2014), since users can enter at any webpage or use the menu to switch to any topic they like, and are not obligated by the design path to read all the other topics.

Some of these changes also seem to confirm consequences that Clark (2007) had pointed out as a possibility from single sourcing: consequences such as 1) organizations designing and composing more rigid genres based on features alone in order to increase the

accuracy and consistency of the content, and 2) the cost effectiveness of the organization. However, the consequences pointed out by Clark (2007) were based on the idea of an organization using single-sourcing or a content management system. Clark (2007) did not specifically address the consequences of using multiple platforms on composition practices. In the case of UCSB Admissions, the office did not use a content management system or “true” single-sourcing, which involves the metadata tagging of material for reuse. Instead, the Admissions Office simply copy-and-pasted and had a shared repository of content, which is not single-sourcing, according to Hart-Davidson (2009). The implication here is that the emergence of more rigid genres based on features alone, or modules of topic-based content, are the consequence of working on multiple platforms rather than of using single-sourcing or content management systems. These changes to composition also seem to confirm the claim that writing in professional organizations has become topic-based (Anderson, 2013; Andersen & Batova, 2015a; Dush, 2015) and that this topic-based writing is resulting in modular structures when using multiple platforms.

In the case of the UCSB Admission Offices, the two paper-and-ink artifacts were redesigned to be modular genres. In terms of modular design, both documents shared a similar organization and layout so that topic-based content could be used and reused between these documents and on other channels. For example, both paper-and-ink artifacts were designed with the same layout so that users could easily locate important information. The majors and minors were placed in the middle fold of the brochure, an infographics page with a map was printed on the back page, and tabs were inserted on the side of the pages with the different topic headings. Both documents also shared similar topic-based categories, which

were placed in the same order: rankings and awards, student life, majors, applying, and outcomes.

In terms of production, by creating modular structures for its paper-and-ink genre artifacts, the UCSB Admissions Office was able to make finding important information easier for the users, which could help stakeholders in the decision-making process. For the producers, creating the modular genres also ensured the accuracy and consistency of the topic-based content across platforms since the same information could be copied and pasted from one document to the other. From a structure standpoint, the genre artifact of an admission brochure for the UCSB Admissions Office had become more of a pre-defined template: the type of content found in the documents and the order of content in the content had become more rigid in order to create more consistency and accuracy. In addition, the reuse of content made the work practices more efficient and cost effective, since new content copy did not have to be created, so much as adapted for both artifacts. Adapting content also made it easier to share topic-based content on other modular genres such as the Admission Website and the Virtual Tour.

In the case of the UCSB Admissions Office, these modular genres also shared a similar purpose of informing stakeholders. The Admission Guide, International Guide, Admissions Website, and Virtual Tour were all created with the primary purpose of providing information for stakeholders about the campus and the admissions process. The modularity of these genres allowed readers to find the topic-based content they needed in order to make decisions about applying to the campus. While these modular genres also had promotional content, the artifacts were less persuasive because of the modular design. As

Domingo et al. (2014) pointed out, modular genres lack cohesion and coherence (Domingo et al., 2014), which is necessary for making a persuasive argument.

By contrast, linear genres tended to be employed for more persuasive purposes by the UCSB Admissions Office. Linear genres tend to have more cohesion and coherence (Domingo et al., 2014), allowing the Admissions Office to create a stronger argument for applying to the university. For example, both the computer-based PowerPoint and the Campus Overview video were linear genres with a defined reading (or viewing) path, so that users were required to encounter the content as intended by the Admissions Office. This defined path was especially true of the PowerPoint in which the presenter had the control of the direction of the content. Even though a PowerPoint was topic-based content (based on themes), the content was presented in a linear fashion with stories to persuade the audience.

A linear or modular genre structure does not determine the purpose of the genre or how an artifact must be used in a multiplatform genre set. Even though modular genres were used for more informational purposes in UCSB Admissions, all modular genres are not inherently informational. Neither are linear genres inherently persuasive. In fact, the previous edition of the Campus Admission Presentation PowerPoint, which had a linear genre structure, was informational and crammed with text, facts, and statistics. The idea here is how to best use the form of a genre to achieve the content goals of the organization. In the case of the UCSB Admissions Office, the office found that for its content strategy, a linear genre could be used more persuasively and the modular genres could be used more for distributing and locating information.

In terms of creating artifacts on multiple platforms, using more modular genres and topic-based content results in more consistent and accurate content across all publication

channels. For content strategy, publishing standardized genre structures makes interaction with different platforms easier for content users, since genres artifacts will have similar organization structures, so content can be easily located. In terms of genre, genres created for multiple platforms may be more modular in structure. This emphasis on form underlines, once again, that the form of the genre is important for addressing a recurrent situation (Devitt, 2009; Müller, 2013). In this case, that recurrent situation is how to communicate efficiently, accurately, and consistently across multiple platforms.

For genre substance, the reuse of content across multiple platforms influenced the use of themes and microthemes to make content both consistent and variable. For the UCSB Admissions Office, the idea was to use repetition of content across channels, like one might see with single-sourcing, to achieve consistency of information, while also providing a variety of examples on the artifacts, so the content would appear unique to stakeholders to keep their attention.

The repetitive content also served two purposes for the producers: to inform and persuade stakeholders. The informational content in this case study was also actionable content. The content was meant to educate stakeholders about the application and admission process so they would take action to apply to UCSB. Therefore, it was important that this information be consistent across platforms so that the stakeholders could successfully complete the action of applying. The admissions content on the topics of GPA, majors and minors, course requirements, essay instructions, details for freshmen and transfer students, and rankings was almost exactly the same in the paper-and-ink guidebooks and the Admissions Website, with only a slight change to fit in contextually with the artifact. The persuasive content could also be similar in topic, but only in terms of theme. Since the

content was based on six different major themes— Research, Academics, Service, Community, Outcomes, and Beauty—the UCSB Admissions Office could provide different examples for each topic.

The content published to provide variety was mainly used for persuasive or promotional purposes. To create more variety in the content, the UCSB Admissions Office created microthemes for each major theme. For example, the theme of Community was represented by the microtheme of Greater Community, which could include examples of student teaching in Santa Barbara, or students studying abroad in Asia. The intention of these microthemes was to use the same six major themes across the genre set to support the messaging, while also providing a variety of examples.

Another aspect of variety was using unique examples for the same person, place, or thing on different artifacts. For example, in the Admission Guide there was a professional looking profile photo of Carol Greider with a caption explaining she won a Noble Prize for Physiology and Medicine in 2009. Then on a different artifact, such as the Campus Admission Presentation, there was also a photo Carol Greider; however, this time the photo featured Greider engaged in a research action and the caption was only her name, not a description of an award. In the second photo example she was holding a flask, working in the lab, representing the theme and action of research at UCSB. Furthermore, during the Campus Admission Presentation when stakeholders would see this second photo, the audience would also hear information about Greider's specific research interests, providing more detail than was printed in the Admission Guide. Therefore, even when the same topic was repeated on a second artifact, the second artifact would use a different photo and provide different details. Therefore, on viewing Greider for a second time, stakeholders would not feel the information

was repetitive, but rather would feel as if they were getting an additional or more in-depth example.

However, just like with the modular structures, the repetition and consistency of the content substance in the genre set was not caused by the use of multiple platforms. Rather, these changes to the genre substance in terms of themes and microthemes were the result of intentional planning by UCSB Admissions. By using repetition in its themes, the stakeholders received consistent and accurate information across platforms. Likewise, by using a variety of examples for the same topic through microthemes, the stakeholder would not ignore similar content, but instead discover different and new details.

The changes to the genre substance on the multiple platforms in the UCSB Admissions Office in terms of repetition and variety have an implication for genre research and how genres are composed for multiple platforms. When investigating how genres function within a multiple platform set, researchers should take into account if the organization was using an intentional plan or if the content strategy was just the result of an ad hoc pattern of behavior. The type of planning done by an organization for its content will not only have an influence on the structure and layout of the genres produced, but also on the repetition or variety of the content published in and across genres in that set.

Gap 4: How Do Multiple Platforms Enable and Limit the Use of Modes

Many researchers in multimodal studies have stated that a platform can both enable and limit the use of modes (Domingo et al., 2014; Jewitt, 2013; Lemke, 2005; Lauer, 2009), sometimes referred to as “modal affordances” (Jewitt, 2013). Likewise, other research has proposed that the operation of a mode’s form could be either independent or interdependent, meaning that the platform or medium an organization chooses to use could influence the way

users realized meaning through the modes (Lauer, 2009). While many researchers have foregrounded how a single platform and mode interact (e.g., Kress, 2003; Lemke, 2005; Salway & Martinec, 2005), there has been little multimodal research foregrounding how forms and modes interact on multiple platforms, especially on multiple platform genre sets, and how these platforms enable or limit the use of modes.

As stated in the section on genre, mode was considered as part of the genre form, with a genre's form being considered its platform, medium, mode, organization, and layout (Halvorson & Rach, 2012; Lüders et al., 2010; Müller, 2013). The scope of this study only focused on four modes—text, audio (both recorded and live), still image, and video—that conveyed meaning and how these modes were enabled or limited by a platform. This study did not focus on the mode of physical interaction, such as touch (except for its use on the mobile phone applications) as some multimodal studies have done (e.g., Kucirkova et al., 2013). The intention was to discover how modes interacted when used with multiple platforms.

After examining the UCSB Admissions genre set, my analysis revealed modes were being influenced by platforms. These modes were not only being influenced by a genre's form (platform and medium), but the modes were also being influenced by being part of a multiplatform genre set. As mentioned earlier in the genre section, certain modes were enabled by certain platforms and mediums. For example, the paper-and-ink platform primarily enabled the linguistic text and still image modes, while limiting audio and video due to the platform technology. The computer platform enabled the use of high-resolution still images, video, and audio (either recorded or live). The Internet medium enabled the use

of links, still images (of a lower quality), and linguistic text. Finally, the mobile phone applications enabled the use of all four modes and even the use of touch.

The main finding was that modes could be enabled or limited by being part of a multiplatform genre set. For example, on the computer platform the UCSB Admissions office limited the use of the linguistic text mode on the PowerPoint slides and enabled the use of the image mode in order to create a more persuasive genre for its stakeholders. Text was limited on this artifact since the same content was emphasized in the paper-and-ink Admission Guide. Likewise, images were emphasized because the genre form allowed for high-resolution photos. In a similar manner, the use of linguistic text was also limited in the digital video. The text was not limited by the genre form of digital video, but instead the linguistic text mode was limited as part of the artifact's role in the entire genre set. The use of digital video was better for the modes of video and audio, so the linguistic text was de-emphasized.

The second discovery was that modes were often included for different purposes in relation to the audience. In the genre set, individual genre artifacts were created and intended to function to either inform the stakeholder about the application process or to persuade the stakeholder to apply to UCSB, or both. Different modes were also enabled or limited in a genre artifact depending on the genre artifact's purpose. For example, the UCSB Admissions Office included high-resolution images in the PowerPoint and the digital video to encourage stakeholders to seek out more linguistic text about UCSB in the other genre artifacts. The use of linguistic text and audio was also used primarily to inform audiences about the application process or the various themes of the campus. Therefore, the paper-and-ink Admission Guide and the internet website included more linguistic text to inform stakeholders.

The major takeaway is the way modes were enabled or limited in an artifact not only depended on the genre form but also on how the genre artifact was being used in the genre set. Future research should take into account the role or purpose a genre artifact plays in a genre set to understand how the modes are interacting. While modes may seem to be enabled or limited when examined in isolation on a single artifact, the modes may only be limited or enabled because the artifact was created to play a specific role.

Summary of Findings

In this case study, I examined the UCSB Admissions Office to understand how its composition practices were being affected by intentionally using multiple platforms to communicate with its stakeholders. To understand the effects of a planned strategy on its composition practices, I asked and answered the following four questions.

1. How did composing for multiple platforms affect the substance of the artifacts for its recruitment genre set?
2. How did composing for multiple platforms affect the structure of the artifacts for its recruitment genre set in terms of genre and modes?
3. How did composing for multiple platforms affect the intended function of the artifacts on the platforms?
4. How did the Admissions Office work to create, publish, and manage the artifacts on multiple platforms?

Findings on Content Substance

For the content substance, my analysis revealed that intentionally using multiple platforms changed the composition practices in two ways. Specifically for the UCSB Admissions Office, the substance became more consistent thematically while also becoming more varied in the examples supporting the themes. These two changes helped to address the potential problems of inaccuracy and redundancy on multiple platforms noted by Filgueiras et al. (2008).

Reduced inaccuracy of substance through themes. To create more accuracy, the messaging became consistent across platforms by the Admissions Office concentrating on a limited number of themes. Every genre artifact now supported the same six major themes of Research, Academics, Service, Community, Beauty, and Outcomes. The content published also shared the same or similar goal, purpose, voice and tone, sources, and topics.

Reduced redundancy of substance through unique examples. To reduce redundancy across the platforms, the Admissions Office also developed microthemes with unique examples for each medium in order to publish fresh content to its stakeholders. In addition, the voice and tone was made unique to deemphasize overused terms in higher education such as “eco-friendly” or a “green campus” and to emphasize different and unique terms like “sustainability” to stand out from the UC campuses and other universities.

Findings on Content Structure

For structure of the content, I found that intentionally using multiple platforms changed the composition practices in three ways. For the UCSB Admissions Office, using multiple platforms changed the structure in terms of modes, organization, and layout for each medium; it influenced the use of similar interaction models for platforms, and it inspired the

elimination of redundant mediums in the genre set. As Filgueiras et al. (2008) noted, when using multiple platforms there could also be problems in redundancy in content and having different interaction models for platforms.

To reduce redundancy, each artifact was composed with the idea of how it would work with other genre artifacts in the set to complete the organization's goals and meet the stakeholders' needs. Therefore, the Admissions Office eliminated the Transfer Student Guide, which had content that could be found on other genre artifacts. The office also developed similar interaction models for artifacts to create consistency, especially designing all the paper-and-ink brochures to have content organized in the same order and to include page tabs for easier location of content, resulting in "modular genres." Finally, the Admissions Office constructed each genre artifact with the idea of how to best use its modes, organization, and layout to meet the stakeholders' needs within the genre set. In the case of the computer platform, this resulted in a "flexible genre."

Paper-and-ink platform: Structure findings. The paper-and-ink platform allowed for the easy reorganization of content to emphasize stakeholders' needs, the inclusion of more images, and the creation of a consistent interaction model for users through tabs and headers. As stated in the discussion section, the paper-and-ink artifacts were created to be "modular genres," using topic-based content that could be shared between the artifacts, thereby increasing the consistency and accuracy across the platforms. The modular design also allowed the genre artifacts in the platform to be composed with the intention of being the primary resource of information in the genre set.

Computer platform: Structure findings. The computer platform enabled the modes of still images, video, and speech, over the use of linguistic text. The abilities of this platform

influenced the Admissions Office to compose genre artifacts to be used as more persuasive genres. One of the unexpected advantages of the computer platform was the creation of a “flexible genre” in the form of PowerPoint. The genre was flexible because the PowerPoint artifact could use the same still images, but presenters could verbally present different content examples to suit the needs of whatever audience was in attendance. For example, high school students and community college students would see the same visual examples on the slides, but the prospective students would hear information that was based on their particular application needs.

Internet platform: Structure findings. The internet platform enabled the modes of linguistic text, hyperlinks, and interaction with stakeholders. The Admissions Office structured the artifacts on the internet platforms with the intent of using these artifacts as a resource for stakeholders to get factual content and as an interactive way to create a personal connection between students and UCSB.

Mobile phone platform: Structure findings. The mobile phone platform enabled the modes of linguistic text, still images, video, audio, hyperlinks, and hashtags. The Admissions Office used the mobile phone platform primarily to interact with its stakeholders and to showcase the beauty and student community of UCSB through tangible visuals that had text descriptions. However, the mobile phone platform also limited the organization, layout, and findability of the Admissions content since the mobile phone application sites were created by outside vendors.

Findings on Intended Function

For intended function, my analysis revealed that the UCSB Admissions Office developed a plan for each platform and genre artifact in the recruitment genre set to function

alone and as part of the multiplatform genre set in order to recruit students and portray a positive university image. The artifacts were intended to complement each other in terms of their purpose to inform or persuade, to be used as a resource, or to be interactive with the audience.

Paper-and-ink platform: Intended function as a primary resource. The artifacts on the paper-and-ink platform were intended to function as the primary recruitment tools to persuade and inform prospective applicants at college fairs, school visits, and campus tours. The paper-and-ink guides served a dual role to persuade students with promotional “fluff” details about school rankings and campus life while also providing all the necessary “nuts-and-bolts” content needed for a student to apply to UCSB or to find links to other sources of information.

Computer platform: Intended function as a persuasive tool. The artifacts on the computer platform were intended to function as support for the paper-and-ink and internet platforms. These genre artifacts were intended to excite stakeholders about UCSB as a unique place to enroll in order to encourage prospective students to seek content about the application process on the paper-and-ink and internet platforms. Both internet artifacts wowed the audience with persuasive visuals based on the themes and microthemes that showed tangible examples of what students did on the campus.

Internet platform: Intended function as a resource and interactive site. Artifacts on the internet platform were used to support the other recruitment artifacts by providing information resources and creating a space to interact with stakeholders. The Admissions Website functioned as a “nuts-and-bolts” resource for students and counselors over the entire Admissions Cycle and not just for the recruitment cycle. The social media sites of Facebook

and Twitter were used to interact with prospective students in order to create a personal connection with the UCSB.

Mobile phone platform: Intended function as support for other platforms.

Artifacts on the mobile platform were intended to function in a supportive and niche role within the genre set. The mobile phone genre artifacts were not intended to be a resource for the stakeholders or the main persuasive tool. Instead, these artifacts served very limited roles. The Virtual Tour allowed stakeholders to visit the campus who could not easily travel to UCSB, while the Instagram account created a feeling of student community through unofficial messaging by a student Social Media Chair.

Findings on Work Practices

While the work practices of organizations created on multiple platforms had been analyzed in the convergence models from journalism (Dailey et al., 2005; Erdal, 2011, 2012), there was still a need for a more effective model to visualize how organizations collaborated in order to create, publish, and manage the genre artifacts on multiple platforms. By merging the second-generation model of activity theory by Engeström (1999) with the concepts of workflow and governance of Halvorson and Rach (2012), I was able to create a model to visualize how using multiple platforms were changing work practices. Overall, my analysis revealed that the Admissions office used multiple activity systems and made changes to its division of labor, community practices, rules, and tools to create a more consistent message and brand for its genre artifacts across all the platforms in its set.

Multiple activity systems used to create genre artifacts. After examining the overall activity system, I noticed the Admissions Office had an individual activity system for each genre artifact. Each individual system had its own division of labor and tools, but used

the shared rules and community of the entire genre set. The work process for each individual system followed the content lifecycle of planning, sourcing, creating, publishing, and managing. Each activity system was also overseen by a designated team leader from the Admissions Office. This team leader worked closely with the Communications Coordinator in order to keep the substance, structure, and function of the genre artifacts consistent.

Division of labor for artifact creation, publishing, and management. For organizing the work practices, the UCSB Admissions Office established a clear hierarchy of decision-making from high-level university strategy to implementation by Admissions Office staff. On the level of implementation, the office established a sole leader for each genre artifact and created clear roles and responsibilities for that leader. The most important change was hiring a Communications Coordinator who could work on all mediums and platforms, and who also kept the graphic design work in house.

Community influence on UCSB Admissions artifacts. The community also made a difference in the intended function of the genre set artifacts by providing proven and researched strategies for using social media sites. The Admissions Office made use of research from the Higher Education Social Media Conference to deemphasize the use of Facebook and to increase the use of Instagram. Instagram photos were also based on unofficial themes in order to persuade prospective students and to support the overall messaging of the Admissions Office.

Rules influence the creation and publication of genre artifacts. For rules, I saw the Admissions Office followed new style guidelines to improve the consistency of the genre set in terms of the look and feel of the genre artifacts. The new style guidelines created consistency in the use of colors, typography, and photography usage.

Tools used to create, publish, and manage genre artifacts. In terms of tools, the Admissions Office purchased a DSLR camera to help with the sourcing of visual assets. The staff used the camera to create an in-house archive of high quality photos to be used with all of the genre artifacts in its set. The artifact production teams also used shared drives on their computer network so they could store and distribute content when creating the genre artifacts.

Implications

Model Implications

As part of this research, a new model was created in order to understand how publishing across multiple platforms was changing the composition practices within professional organizations. While this model was intended to understand how composition worked on multiple platforms, this framework could also be used to investigate the composition process in other ways. First, researchers could use this model to understand how one part of the composition process could influence other parts of the framework: for example, how changes to the content substance and structure, artifact function, or core strategy could influence the production or use of a genre artifact. Second, researchers could use this model to study the composition work practices in organizations and how these work practices could influence the creation and intended function of genre artifacts. Third, researchers could adapt this model to look at composition practices with larger groupings of genres, such as multiple genre sets.

To elaborate more on the first application, researchers could use this model to examine how one part of the composition process could influence other areas in the framework. Researchers could see how the different elements of strategy, content substance,

content structure, and artifact function influenced each other for accomplishing goals in the set. A change in strategy could change the content substance and structure of artifacts and, therefore, the intended or actual function of the artifact in the set. For example, if the strategy was to reach a younger audience who used their mobile phones to engage with artifacts, as happened in the UCSB Admissions Office, this user behavior might influence an organization to make changes. The organization might add more social media channels and structure its digital platforms (web and computer artifacts) to have a responsive design so it could be more easily viewed on a mobile phone screen.

Likewise, researchers could also study how the intended function of an item in the genre set could influence changes to an artifact's substance or structure, or even the strategy of the organization. For example, if the intended function of a given genre artifact was to persuade a specific audience—like international students, as was the case for the UCSB Admissions Office—the organization producers might change the content structure. In the case of UCSB, this change to the structure resulted in producing a paper-and-ink artifact that was smaller and lighter so the brochure could be shipped overseas. The intended function also altered the content substance of the brochure so second-language users could better understand the expression of the linguistic text.

Second, researchers could use this model to study the composition work practices in organizations. Researchers might investigate how these work practices could influence the creation and function of genre artifacts in an organization. For example, in the UCSB Admissions Office, the hiring of a new communications coordinator with design and journalism experience had a rippling effect on how teams collaborated in the office, how content was structured and developed, and how genre artifacts were intended to function in

the set. By looking at the division of labor, a researcher could see how one person (or a group of people) could influence the collaboration for the production or management of genre artifacts. Likewise, a researcher could examine how work practices could change the substance and structure of the content. In the UCSB Admission genre set, the new coordinator influenced a consistent “look and feel” for all the genre artifacts, so artifacts appeared to be part of a single brand. Finally, a researcher could examine how different staff members influence the intended function of a genre artifact in the set. For example, in the UCSB Admissions recruitment genre set, the use of well-spoken presenters influenced the development and use of a flexible genre artifact.

In terms of genre, researchers could adapt this model to study larger groupings of genre. While this new model was developed to look at one genre set, the framework could be easily expanded to look at multiple genre sets. From the production standpoint, there might be a central activity system producing different genre sets, as in the case of the UCSB Admissions Office. For example, the UCSB Admissions Office also produced a second genre set, known as the “yield” genre set, to recruit underrepresented students who had been admitted to the university. In such a framework, this second genre set could easily be added under the function section. Therefore, this model could also be used to study multiple genre sets in an organization (see Figure 42).

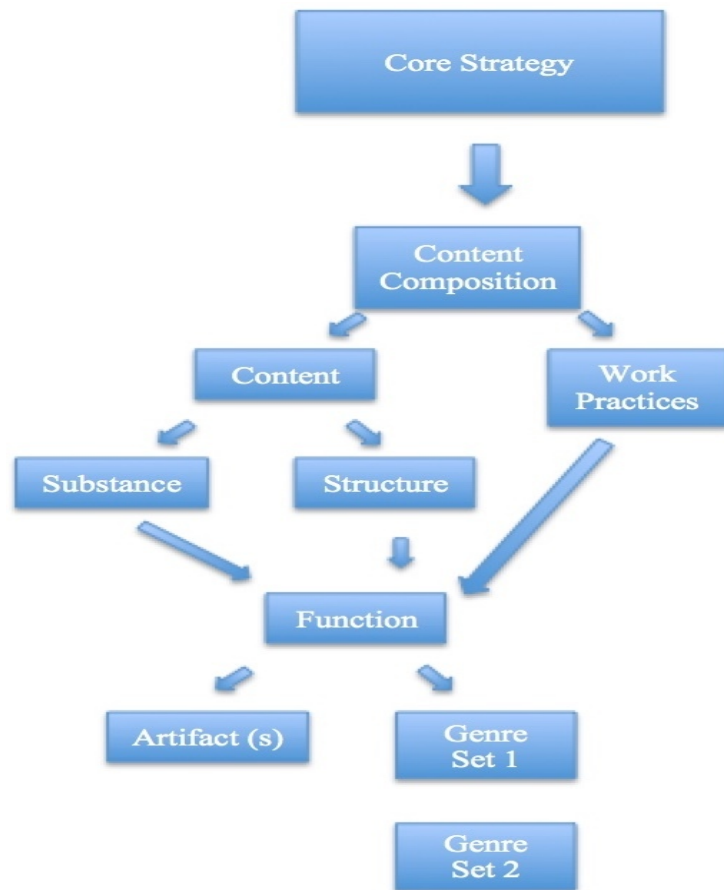


Figure 42. Composition practices model with two genre sets.

This model could also be adapted so that each genre set could have its own activity system of composition and function, perhaps serving a separate sub-goal of the core strategy. This expanded model (see Figure 43) might be useful for larger organizations with multiple units of communication, which were all serving an overall core strategy. For example, this type of model could be used to examine the communications of UCSB as a whole and evaluate the different activity systems of the Admissions Office and the Public Affairs Office as they work separately to accomplish the communication goals of UCSB.

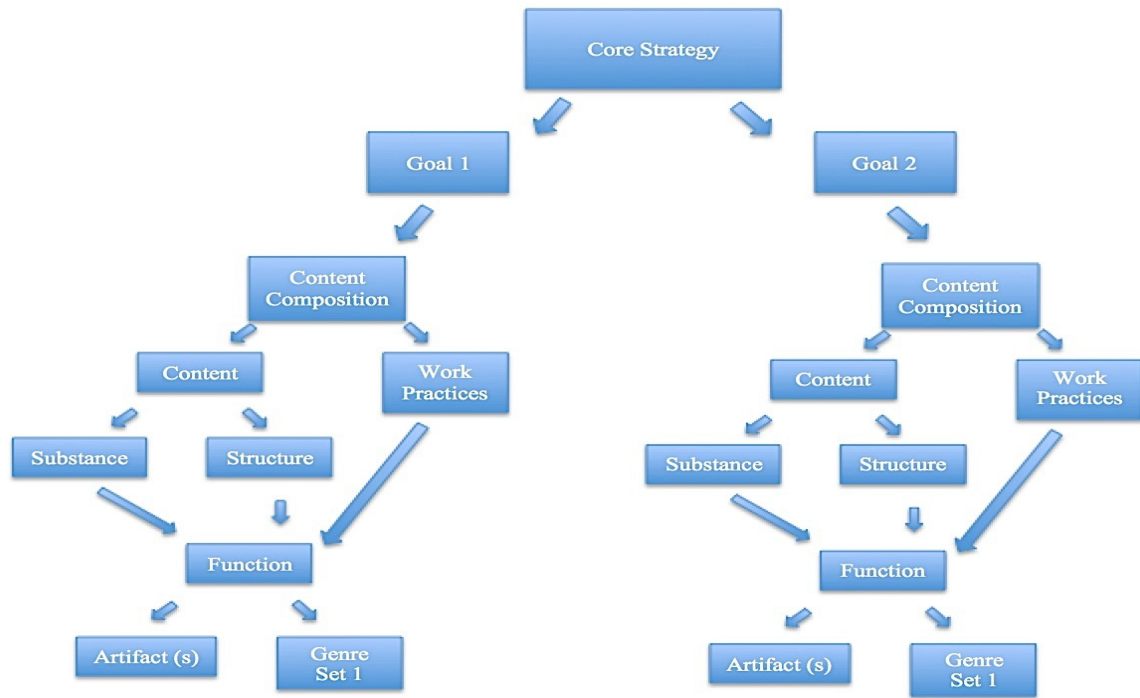


Figure 43. Composition practices model with two different activity systems.

Implications for Research in Genre and Modes

In terms of research, there were several implications for research methods, genre studies, and multimodal studies. This case study offers confirmation of some of the best practices of content strategy in the trade literature: specifically, surveying stakeholders for content and interaction, web analytics of platforms, targeted messaging, topics to support messaging, structure of content (in terms of platforms, medium and modes), work practices (in terms of workflow and governance), and the content lifecycle. Finally, for methods, this case study provides a working model for analyzing multiplatform composition by way of the content's substance, structure, and function. The model also uses activity theory as a way to examine work practices of an organization when creating, publishing, and managing genre artifacts over the content lifecycle. Additionally, this model could be used to analyze the effects of multiple platforms on genre and the use of modes.

In terms of genre, this case study confirms that form can both enable and limit a genre. This study also proposes that form is composed of its platform, medium, mode, organization, and layout, and that this characterization can be applied to physical and digital media alike. In terms of genre sets, the study shows that sets of genre can be made of genre artifacts on multiple platforms and the relationship of these genres can be sequential or overlapping, depending on the content strategy of the producers. Therefore, when studying multiplatform genre sets, researchers should take into account how audiences influence which form is created and published and how the form is intended to function in the set. Likewise, the purpose of a particular genre within the set may influence whether the genre is linear or modular. It should also be noted that the modes used within a genre could create a flexible genre, as in the case of the use of still images and oral speech in the Campus Admission Presentation. Finally, in terms of the genre's substance, the use of major themes and microthemes can create consistency and variety in the content. Composers can use themes in the content substance to repeat the same information or concepts across artifacts and platforms to create consistency. The use of microthemes, on the other hand, provides an opportunity for composers to use different and unique examples for each artifact to provide variety, while still supporting the same topic.

In terms of the study of modes, this case study has shown that different platforms and mediums not only enable and limit the use of modes, but that the intended role of different artifacts in the genre set can also enable or limit the use of those modes. Therefore, the interaction of multiple genre artifacts should be considered when understanding how modes are enabled or limited on individual platforms. Second, modes can be used to promote

different purposes, such as persuasion or information. Therefore, how a mode is enabled or limited might also depend on how the genre artifact is being employed in the genre set.

Implications for Professional Organizations Using Multiple Platforms

There were also many possible implications for professional organizations composing on multiple platforms and modes in terms of the substance, structure, and function of the content and an organization's work practices. While it is difficult to generalize from a single case study, these implications may aid organizations similar in size and audience to the UCSB Admissions Office as they develop ways to compose on multiple platforms to meet its stakeholders' needs.

For substance, to effectively persuade an audience on multiple platforms, an organization should set clear goals and understand the needs of all of its stakeholders. To achieve consistency in the messaging on multiple platforms, an organization should develop a focused group of topics that could be expressed in each genre artifact and on each platform. To reduce redundancy, these topics should be expressed through microthemes that use different examples, which are published in multiple modes.

For structure, a professional organization should understand how each platform's strengths in terms of organization and layout help stakeholders access the content they need. Likewise, the professional organization should be aware of how each platform enables or limits the use of modes so that the producers can take advantage of the modes on each platform when creating content. Finally, the organization should compose all the artifacts with the intent of how the other artifacts will be used across the platforms so that the artifacts support each other and the overall messaging of the organization remains consistent.

For function, an organization should understand how each genre artifact accomplishes the company's goals in terms of the strengths and weaknesses of the platform and the mediums used. Second, organizations should understand how genre artifacts can work together to accomplish those goals. For example, some artifacts could be used to persuade and others could be best used to inform, or some artifacts could be static, while others are more interactive. Third, organizations should have a clear understanding of the content on each artifact so that the examples are not redundant or inaccurate, which might confuse or frustrate stakeholders. Fourth, organizations should create a consistent interaction model for their platforms, such as paper-and-ink publications and websites, so that users can find the content they need easily and quickly. Finally, organizations should first structure their artifacts during the composition process so the artifacts can be used to support each other.

For work practices, small organizations similar to the one in this study may be able to create consistency in their messaging, branding in their design, and coordination in the publishing of content on their platforms by having a division of labor with a clear hierarchy of decision making from high-level strategy to artifact implementation. For this to happen, such an organization should have a team leader to oversee the activity system of each genre artifact and a coordinator to provide oversight of all the activity systems during the content lifecycle. This manager or coordinator should also have experience in writing and graphic design and an understanding of the limitations and benefits of each platform and medium. For rules, the organization should create and use a set of graphic identity guidelines, and pay attention to legal requirements for publishing. For tools, the organization should use a common set so that the artifact producers can share, store, edit, and publish content. For

community, the producers should look at rival organizations' content and hire outside firms to research the needs of stakeholders.

Limitations of This Study

There were several limitations of this study. First, the data collection was limited in number of subjects. This case study examined only one professional organization in the particular field of higher education admissions. Second, the study was limited in terms of data collection. Only four types of platforms were studied. UCSB employed only paper-and-ink, computer, Internet, and mobile phone platforms, and did not use radio, broadcast television, or film. Study of these additional platforms would most likely yield different results. The scope of the data collection was also limited in the mediums analyzed. This study only looked at paper-and-ink guides, PowerPoint presentations, digital video, a professional website, two social media websites, and two mobile phone applications. This analysis did not include every medium possible on those platforms. There might be different interactions possible with additional mediums. Finally for data collection, this study did not address the use of metadata of keywords for internet artifacts, other than the use of hashtags on social media. The use of metadata and keywords has the possibility to change the substance and structure of artifacts on the internet, especially in terms of Search Engine Optimization (SEO).

The study was also limited in scope. Genre research often focuses on the users of documents, but this study focused only on the producers of the genres. This study did not investigate if the audience used the artifacts as intended by the Admissions Office or if the stakeholders believed they received a consistent message or messages across multiple platforms, or even what platforms they used or how much.

This study was also limited in time. While the content lifecycle for the Admissions Office spans an academic year, this study only looked at artifacts that were used in a three-month timeframe aimed at persuading students to apply to UCSB. Given more resources and time, this study would have had a better understanding of composition practices by examining the materials used during each aspect of the Admissions Cycle.

The study was limited by the design of the model. The model only allowed for the examination of the producers of the documents. The model did not examine how the users thought the documents were intended to function in the genre set. Furthermore, this was a new model that had never been used before. Its reliability and validity had not been proven in other studies and, therefore, these results can only be taken as speculative as how composition practices are being affected by multiple platforms or even how genre artifacts are composed and intended to function on multiple platforms.

For genre, this study was limited to studying one genre set and primarily from the producers' standpoint, with very little analysis of the users of the genre set. Second, this study did not look at other groupings of genres such as genre systems, genre repertoires and genre ecologies. Finally, this study only looked at "official" genres that were published for external users. Internal or "unofficial" genres within the organization were not studied.

In terms of mode, this study was limited in the choice of modes studied. The case study only looked at linguistic text, audio, still image, and video. It did not consider the use of touch (except in passing) or other types of multimodal interaction. This study also only looked at how modes were used on four different platforms.

Suggestions for Future Research

Further research should be conducted to address the limitations of this case study. First, there should be study of different professional organizations and platforms. For example, more organizations within the field of admissions should be studied for comparison as well as other types of professional organizations in order to better understand if the findings here are consistent across similar and different organizations. Likewise, different platforms should be studied in genre sets, such as broadcast television, radio, and film, in order to study their limitations and interactions. Those platforms should also include examples of other mediums not examined in this study. Such new mediums might be virtual reality and augmented reality applications, which were being considered by the UCSB Admissions Offices during the time of this case study but not incorporated into their publishing artifacts. Augmented reality with its use of text overlay could provide rich areas of study on the interactions of modes and platforms, as well as linear and modular genres. Likewise, the use of virtual reality could be the first step towards a new interactive experience that might change the relationship of platforms and modes for users and producers alike. Second, modes like touch or movement—especially with the prevalence of touch-enabled computers and mobile phone operating systems, not to mention artifacts that react to body movement—should be studied to see how those modes are enabled or limited on single and multiple platform configurations.

Third, future research should look at metadata and the influence of Search Engine Optimization (SEO) on the substance and structure of the content and the intended function of internet artifacts. In the past, SEO was primarily about including metadata descriptions of webpages and getting links to a website, but the recent alterations to algorithms by Google

and other search engines now emphasize the time spent on the page by a user (meaning longer content is favored) as well as the way the content is written on the page. Some of these SEO changes are influencing the emphasis of keywords and variations of keywords in page titles, story titles, headings, and within the body of the content substance in order for the search engines to understand what the webpage is about and how useful it is. How would such SEO-focused writing integrate with themes and microthemes for example? Likewise, content marketing is the idea of placing content on other “high authority” sites in order to link back to your site so that your website appears higher in web search results. This could lead to the idea of extended genre sets, as organizations create different versions of artifacts to be placed on sites they do not control.

Fourth, future research will also need to test the reliability and validity of the composition practices model created for this case study and how well the model functions for examining organizations that compose on multiple platforms. In the section on model implications, there were suggestions of looking at the how the model could be used to study how changes in one area might influence changes in another as well as looking at how the model would work in organizations with more producers, and organizations that have more than one genre set. Finally, future research should include the users as well as the producers in the study. By surveying and examining the users of the artifacts, researchers could better understand how the messaging was received, the platforms were used, modes interacted, and the artifacts functioned.

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Appendix A

Interview Protocol

I am doing a research project on multi-platform creation and management of University admission materials.

I would like to record the interview, if you are willing, and use the recordings to write my materials. I will record the interview only with your written consent, and will ask that no personal identifiers be used during the interview to ensure your anonymity. Please feel free to say as much or as little as you want. You can decide not to answer any question, or to stop the interview any time you want. The recordings and transcripts will become the property of my project.

The recordings and recording-transcripts (or copy of notes taken) will be kept anonymous, without any reference to your identity, and your identity will be concealed in any reports written from the interviews.

1. Name:

Background

Background Information (questions 2-4) asks questions to determine your role in the university, your activities, and who you work with or for in order to better understand how university admission materials are created and used.

2. Describe your relationship to the university. (Please include the following in your response).

A: What is your job title?

B: What department or program do you work in?

C: How many years have you been at your job and UCSB?

D: Any other relevant information to describe relationship. (For example, previous roles).

3. Describe your current role or position at the university. (Please include the following in your response).

A: Describe the main responsibilities of your position.

B: Describe your job network: who you report to, who are your peers who work at the same level as you, who are the people who work for or under you, and who do you serve.

4. Describe any membership of any groups, committees, or professional associations that are related to your role or position or which you participate in at UCSB.

Genre Sets

Production:

Describe the process of how this document was created from start to finish? (For example: What you did, how you did it, who did what, and why you did things a certain way)

Prompts:

- Were there any particular challenges you (and your group) encountered in producing this document? Explain.
- What changes did you make in design or content from the previous version of this document (website, application) and why did you make those changes? (What prompted you to make that change? Did you incorporate feedback from users? Who initiated the change? Who has to approve such changes?)
- Were there any outside factors that influenced the content, look, or use of this document? (Prompt: technology, finance, audience, legal, other universities work, etc.?)
- Was the work coordinated with any other departments or people to keep a consistent message between this document and other university admission documents (for example, viewbook, website, social media sites)? If so, then how was it done?
 - What were the roles and responsibilities of individuals or departments?
 - Was there any common or core information, or shared content (e.g., linguistic text, still images, video) used in multiple documents or multiple platforms?
 - How was the content adapted for a different document or platform (e.g., was content used the same way, rewritten, augmented)?
- Were there any specific guidelines or guiding principles for creating the (paper-and-ink, Internet, mobile application) document (s)? If so, what were they?
 - For paper-and-ink documents: Are there any guiding principles for still images, text, or layout?
 - For the website: Are there any guiding principles for still images, text, or links?
 - For social media sites: Are there any guiding principles for text, images, video, or audio?
 - For mobile applications: Are there any guiding principles for text, images, video, or audio?
 - For the videos created: Are there any guiding principles or template for the inclusion of content, audio, visuals, etc.?

Artifact Function

Describe how this document was intended to be used by you or your audience (students)? (For example, when, why, who, what).

Prompts:

- Have there been any particular challenges you (or your group) encountered when using this document for recruitment, admissions, or university image? Explain.
- Is there a strategy for using this document alone or in conjunction with other admission related documents? If so, what was the strategy?
- Is there a message or messages you are trying to get across in this document (or documents)? (Are the messages different for each document?)
- Are there any external factors influencing how this document is used? (For example, technology, finance, audience, legal, other universities work, etc.?)
- For social media: Are there any guiding principles for interaction with the audience? (For example, how you respond to questions? What content or comments do you allow to be posted?)

Appendix B

Mission Statements

UC Mission Statement²⁰

"The distinctive mission of the University is to serve society as a center of higher learning, providing long-term societal benefits through transmitting advanced knowledge, discovering new knowledge, and functioning as an active working repository of organized knowledge.

That obligation, more specifically, includes undergraduate education, graduate and professional education, research, and other kinds of public service, which are shaped and bounded by the central pervasive mission of discovering and advancing knowledge."

— Mission statement from the University of California Academic Plan, 1974-1978

The University's fundamental missions are teaching, research and public service.

We teach — educating students at all levels, from undergraduate to the most advanced graduate level. Undergraduate programs are available to all eligible California high-school graduates and community college transfer students who wish to attend the University of California.

Instructional programs at the undergraduate level transmit knowledge and skills to students. At the graduate level, students experience with their instructors the processes of developing and testing new hypotheses and fresh interpretations of knowledge. Education for professional careers, grounded in understanding of relevant sciences, literature and research

²⁰ See the UC Mission Statement at <http://ucop.edu/uc-mission/index.html>

methods, provides individuals with the tools to continue intellectual development over a lifetime and to contribute to the needs of a changing society.

Through our academic programs, UC helps create an educated workforce that keeps the California economy competitive. And, through University Extension, with a half-million enrollments annually, UC provides continuing education for Californians to improve their job skills and enhance the quality of their lives.

We do research — by some of the world's best researchers and brightest students in hundreds of disciplines at its campuses, national laboratories, medical centers and other research facilities around the state. UC provides a unique environment in which leading scholars and promising students strive together to expand fundamental knowledge of human nature, society, and the natural world. Its basic research programs yield a multitude of benefits for California: billions of tax dollars, economic growth through the creation of new products, technologies, jobs, companies and even new industries, agricultural productivity, advances in health care, improvements in the quality of life. UC's research has been vital in the establishment of the Internet and the semiconductor, software and biotechnology industries in California, making substantial economic and social contributions.

We provide public service — which dates back to UC's origins as a land grant institution in the 1860s. Today, through its public service programs and industry partnerships, UC disseminates research results and translates scientific discoveries into practical knowledge and technological innovations that benefit California and the nation.

UC's agricultural extension programs serve hundreds of thousands of Californians in every county in the state.

Open to all Californians, UC's libraries, museums, performing arts spaces, gardens and science centers are valuable public resources and community gathering places.

The University's active involvement in public-school partnerships and professional development institutes help strengthen the expertise of teachers and the academic achievement of students in communities throughout California.

UC Santa Barbara Mission Statement²¹

The University of California, Santa Barbara is a leading research institution that also provides a comprehensive liberal arts learning experience. Because teaching and research go hand in hand at UC Santa Barbara, our students are full participants in an educational journey of discovery that stimulates independent thought, critical reasoning, and creativity. Our academic community of faculty, students and staff is characterized by a culture of interdisciplinary collaboration that is responsive to the needs of our multicultural and global society. All of this takes place within a living and learning environment like no other, as we draw inspiration from the beauty and resources of UC Santa Barbara's extraordinary location at the edge of the Pacific Ocean.

²¹ See the UCSB Mission Statement at <http://www.ucsb.edu/mission>